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# STAR WARS

**INSIDER**



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30TH ANNIVERSARY 1977 - 2007

30TH ANNIVERSARY 1977 - 2007

STAR WARS INSIDER

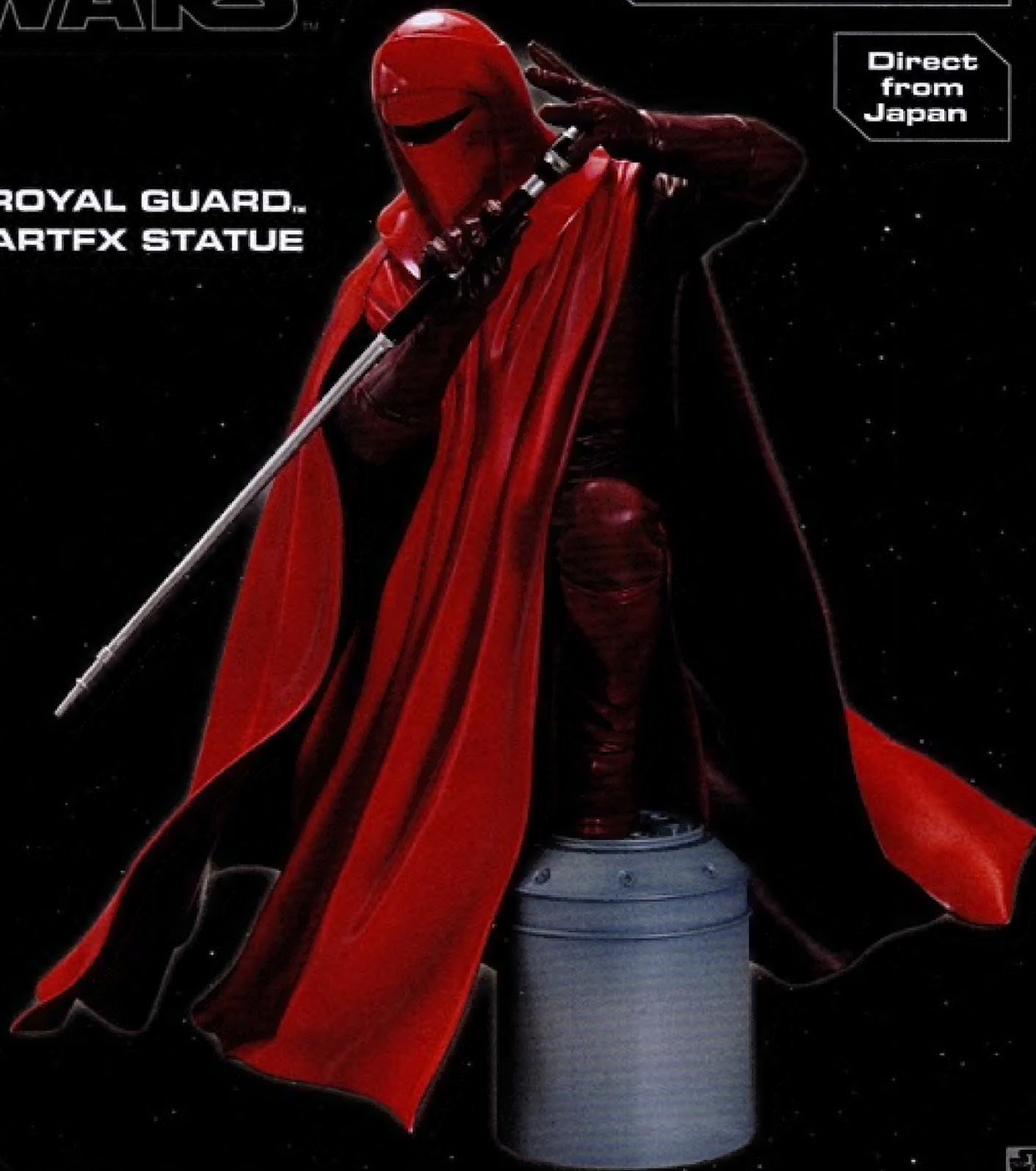


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# "Remember, the Force will be with you... always."

**S**o, it's the end of the 30th anniversary year for the original *Star Wars*. I guess we could argue that the year should stretch from May 2007 to May 2008, but we've done a lot already in recent issues in celebration of that all-important first movie.

This issue features a continued focus on *A New Hope*. While our coverage of that oh-so-important first film in the *Star Wars* saga will continue, we'll be turning our attention to other things in forthcoming issues of *Star Wars Insider*. Apparently there are another five movies to explore and a whole Expanded Universe beyond, too!

Our cover proclaims that "The Galaxy's Greatest Heroes" feature inside the magazine. While this may apply to our cover stars—Luke, Leia, Han, and Chewie—it equally applies to those "heroes" who worked on the original *Star Wars* that we've interviewed this issue. Roger Christian reveals his role in creating the visual impact of the galaxy far, far away, while John Mollo talks about clothing that galaxy's inhabitants. Just as importantly, Ben Burtt reveals what it took to give the *Star Wars* saga its unique sounds. Charles Lippincott tells us how his initial word-of-mouth campaign promoting "The *Star Wars*" changed the face of moviemaking. Last, but

not least, there are the supporting characters who populate the backgrounds of *Star Wars*, and who are instrumental in helping make the fantastic seem real.

The real heroes of *Star Wars*, though, may well be you guys: the fans! Without you there'd be no ongoing saga for us to continue to cover, so pat yourselves on the back. You deserve it!

**BRIAN J. ROBB, EDITOR**

**ERRATA:** In the process of producing last issue, we managed to omit the correct photo credit for the 501st feature. Credit (and apologies) are due to William Blackburn for the eight images featured.

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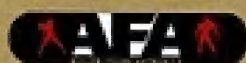
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# COM-SCAN

THE LATEST NEWS AND INFORMATION FROM THE STAR WARS UNIVERSE



## WORK BEGINS ON LIVE ACTION TV PROJECT!

LUCAS STARTS ON SECOND STAR WARS TV SERIES

**I**n a recent interview with *The Los Angeles Times*, *Star Wars* creator George Lucas revealed that he'd "just begun work" on the much-anticipated live action *Star Wars* television series.

In a comment that came as no surprise to fans but seemed new to the mainstream media, Lucas confirmed that "The Skywalkers aren't in it, and it's about minor characters." He went on to explain that the series—set between Episodes III and IV—would not feature any of the well-known *Star Wars* names. "It has nothing to do with Luke Skywalker or Darth Vader or any of those people. It's completely different, but it's a good idea, and it's going to be a lot of fun to do."

Producer Rick McCallum told *Star Wars Insider* recently that he's been meeting with writers for the show from all across the globe. "We met about 35–40 writers, a lot in the U.S., a couple in Paris, Prague and Budapest. We're trying to get a group of five or six people from around the world."

In his *Los Angeles Times* interview, Lucas suggested that the storylines for the new TV series would be "taking chances" with audience expectations. He also joked that maybe the series would focus on "the life of robots."

Lucasfilm Animation is already



well advanced in production of the new animated TV series *Star Wars: The Clone Wars*, expected to debut in late 2008. However, Lucas admitted that potential broadcasters are finding it difficult to place the animated show as it is not just aimed at children.

"They are having a hard time," Lucas admitted to the newspaper. "They're saying, 'This doesn't fit into our little square boxes,' and I say, 'Well, yeah, but it's *Star Wars*. And *Star Wars* doesn't fit into that box.'"



## STAR WARS CHARACTERS DOMINATE FILM FAVORITES

NEW POLL RATES DARTH VADER, HAN SOLO, AND YODA IN TOP 20!

**A** poll of favorite film characters has seen movie fans place three *Star Wars* characters in the Top 20, alongside Indiana Jones. *Star Wars*' Darth Vader was knocked into second place by Johnny Depp's Captain Jack Sparrow from the recent *Pirates of the Caribbean* trilogy. Not bad for a 30-year-old character! James Bond claimed the third spot in the poll conducted by U.K. magazine *Total Film*.

Harrison Ford's Indiana Jones claimed the fourth position, just as the forthcoming movie *Indiana Jones and the Kingdom of the Crystal Skull* was declared to be 2008's "most anticipated" film in a separate survey of U.S. cinema audiences by MovieTickets.com. The film beat other hotly anticipated sequel movies *Batman: The Dark Knight* and *National Treasure: Book of Secrets* into second and third places.



The other *Star Wars* characters came in ninth and 15th respectively for Han Solo and Yoda. The poll—based on the votes of 4,000 readers—shows the enduring success of these characters in the face of more recent heroes and villains like Gollum, Jason Bourne, and Shrek.

### TOP 20 FAVORITE MOVIE CHARACTERS

1. Jack Sparrow (*Pirates of the Caribbean*)
2. Darth Vader (*Star Wars*)
3. James Bond
4. Indiana Jones
5. Gollum (*The Lord of the Rings*)
6. Travis Bickle (*Taxi Driver*)
7. Ellen Ripley (*Alien*)
8. Michael Corleone (*The Godfather*)
9. Han Solo (*Star Wars*)
10. Hannibal Lecter (*The Silence of the Lambs*)
11. Batman
12. Maximus (*Gladiator*)
13. Tyler Durden (*Fight Club*)
14. Jason Bourne (*The Bourne* trilogy)
15. Yoda (*Star Wars*)
16. Bridget Jones
17. Shrek
18. John McClane (*Die Hard*)
19. Norman Bates (*Psycho*)
20. Clarice Starling (*The Silence of the Lambs*)







COM-SCAN

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# LUKE'S LIGHTSABER TAKES FLIGHT!

JEDI PROP GOES WHERE NO *STAR WARS* PROP HAS GONE BEFORE....



Above: R2-D2 delivers the prop lightsaber (right; packaged for a space flight) to astronaut James F. Reilly II, who has flown three shuttle missions and logged 853 hours in space, including eight spacewalks.



The Shuttle launches

**L**uke Skywalker's lightsaber from *Return of the Jedi* blasted into space for a real-life adventure on October 23, launched from NASA's Kennedy Space Center aboard space shuttle *Discovery*.

The Jedi lightsaber prop was carefully stowed aboard *Discovery* to mark the film's 30th anniversary year and flew into space with the seven STS-120 astronauts to the International Space Station. The shuttle returned to Earth 14 days later.

During the two-week mission, *Star Wars* fans were able to leave their best wishes to the space shuttle astronauts on a special web site at <http://spacecenter.org/message.asp>. The messages were collected online and placed onto a CD, which was presented to the space shuttle astronauts at the official public debriefing at NASA's Space Center Houston after their return.

After the historic flight, the Jedi lightsaber prop will also make its way back to NASA's Space Center Houston. "The Jedi lightsaber will have traveled more than six million miles in space after this mission," said Roger Bornstein, Marketing Director for Space Center Houston. "We'll have the honor of displaying this [historic] movie artifact once it returns." The Jedi lightsaber will be part of a new exhibit at Space Center Houston that will showcase a small collection of famous *Star Wars* movie props and a full-size X-wing starfighter until January 1, 2008.



# STAR WARS

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WORDS: PETE VILMUR

# OLD-SCHOOL STAR WARS

UNCOVERING THE USES THAT *STAR WARS* WAS PUT IN AN ATTEMPT TO BE EDUCATIONAL IN THE LATE 1970S.

**S**tarwars.com recently took fans back to the classrooms of the late 1970s where the day-to-day routine of mathematics, English, history, and recess could be broken up by an occasional lesson from that galaxy far, far away. Multi-media filmstrip presentations, expansive workbooks, and even 16mm movies based directly or loosely on the *Star Wars* universe could all be part of the grade school curriculum back then, when educators saw *Star Wars* as a means to reach students on a level that might be more receptive to learning.

Before the days of the George Lucas Educational Foundation, which champions the use of fun as a means to engage students in learning, there were publishing companies which sought to use kid-friendly properties like *Star*

*Wars* to interest young people in skills such as reading and writing. Pendulum Press started things off in 1978 with the release of an obscure educational kit that's been all but forgotten by old-school *Star Wars* fans, and likely totally unknown to the digital-savvy students of today's classrooms. The multi-media kit, which featured 80 slides cued to a taped soundtrack of dialog, sound effects, and music, included a read-along comic book for students and a series of purple mimeograph masters from which teachers could produce several worksheets.

Looking back, time has not been kind to the Pendulum Press *Star Wars* presentation. What was certainly a good faith effort on the part of the producers to impart valuable reading skills through the use of *Star Wars* characters and situations now seems, well, downright hokky.



STAR WARS  
George Lucas



Pendulum Press Contemporary  
Motivators

**WORKBOOKS AND "WOKIE MONSTERS"**  
Publisher Random House's School Division also took advantage of the late 1970s' space craze with a set of four "Attack on Reading" workbooks, each containing 96 pages of *Star Wars*-inspired exercises to help kids with their reading skills. The four books in the series—Word Study, Study Skills, Comprehension 1, and Comprehension 2—all sported colorful covers by classic *Star Wars* artists John Berkey and Tom Chantrell, and included a corresponding Teacher's Guide for each.

There are a few gems scattered throughout the set, like the use of an obscure Chantrell poster concept for the cover of Study Skills, the addition of the Expanded Universe's *Splinter of the Mind's Eye* content in Word Study, and the strange inclusion of the Biggs Darklighter narrative within the Comprehension set. Add to these the corny dialog bubbles accompanying the characters introducing each lesson, and one can



THE PHANTOM MENACE  
EPISODE I

ATTACK OF THE CLONES  
EPISODE II

REVENUE OF THE SITH  
EPISODE III

STAR WARS: A NEW HOPE  
EPISODE IV

TWO EMPIRES STRIKE BACK  
EPISODE V

RETURN OF THE JEDI  
EPISODE VI

READING 1



This spread: A colorful selection of study aids for 1970s classrooms, all boasting an educational Star Wars theme.

Han, Chewie, Princess Leia, and I had to flee from Death Star — not “flea”. To *flee* means to escape. A *flea* is an annoying little bug. *Flee* and *flea* are homophones.



Why not write to *Star Wars Insider* (addresses on pages 5 and 76) and select your own favorite feature on [starwars.com](http://starwars.com) to be reprinted as part of Best of [starwars.com](http://starwars.com)?

COMPREHENSION 2



WORD STUDY



STUDY SKILLS



Now's your chance to show what you have learned. You may call upon the Force!



begin to appreciate the nostalgic kitsch appeal these have begun to generate among fans and collectors.

Finally, for students who had completed all their daily assignments, a special 16mm screening of *Hardware Wars* might be rewarded by teachers hip to late 1970s' pop culture. The *Star Wars* parody, which actually received some play in theatrical venues and home movie houses before earning distribution through educational channels, arrived in classrooms with a set of five questions attached in what was likely a ploy to establish the 13-minute short as an “educational tool.” For whatever reasons it ultimately reached school houses, many old-school *Star Wars* fans still hold a special place for the spoof in their memories, when classrooms smelled of crayons and craft glue and every glance at the clock was one minute closer to playing out *Star Wars* adventures at lunchtime recess. ☺  
Read more at [starwars.com](http://starwars.com)



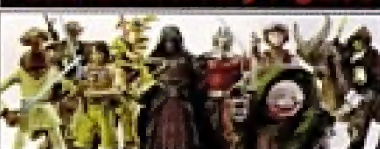
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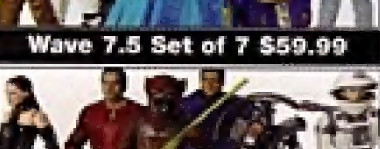
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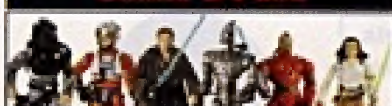


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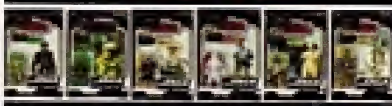
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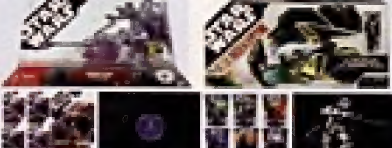
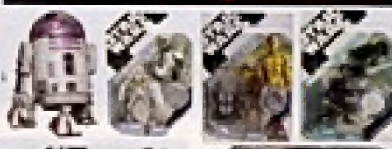
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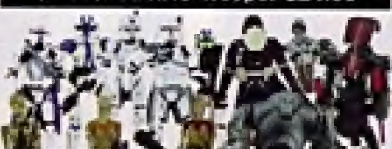


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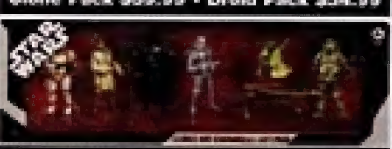
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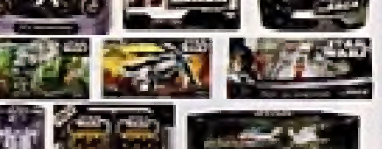
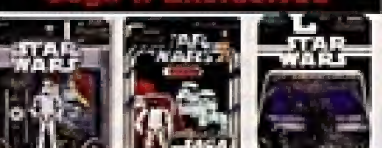


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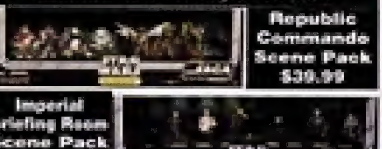


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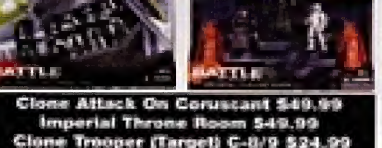
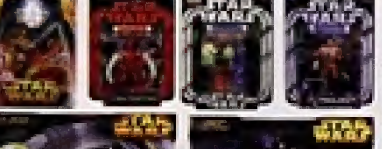
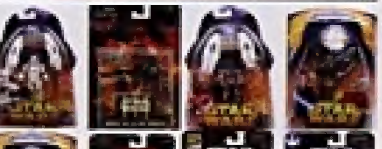


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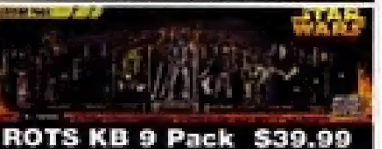


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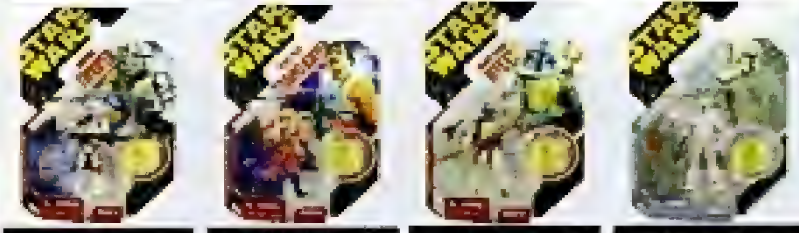


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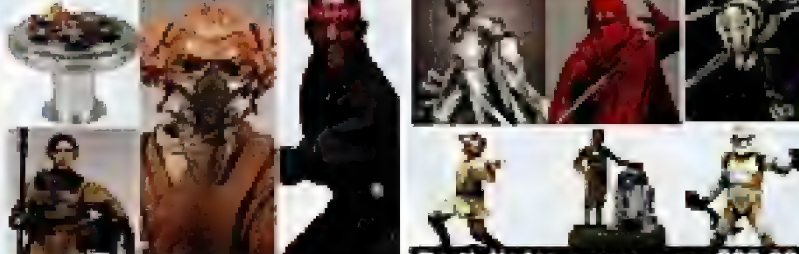
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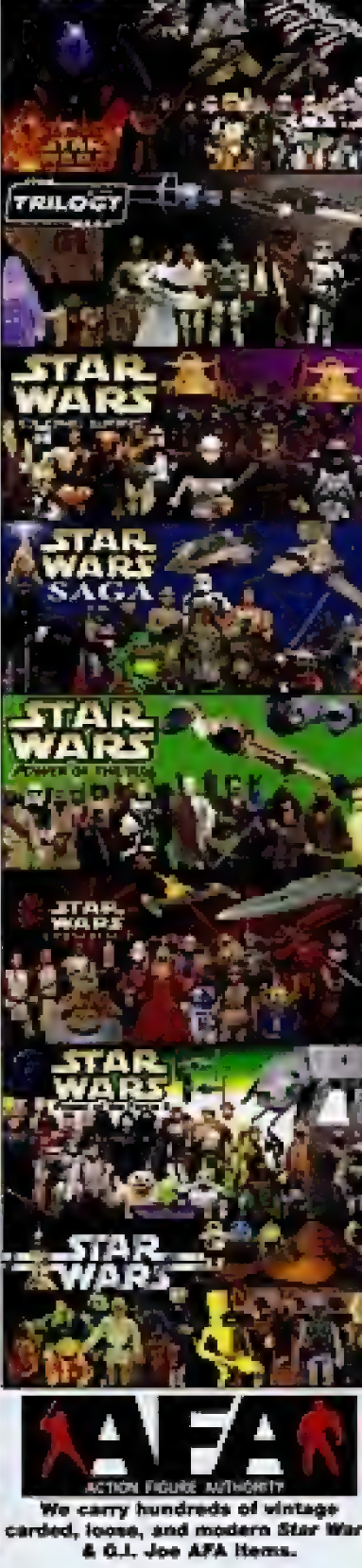
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Roger Christian

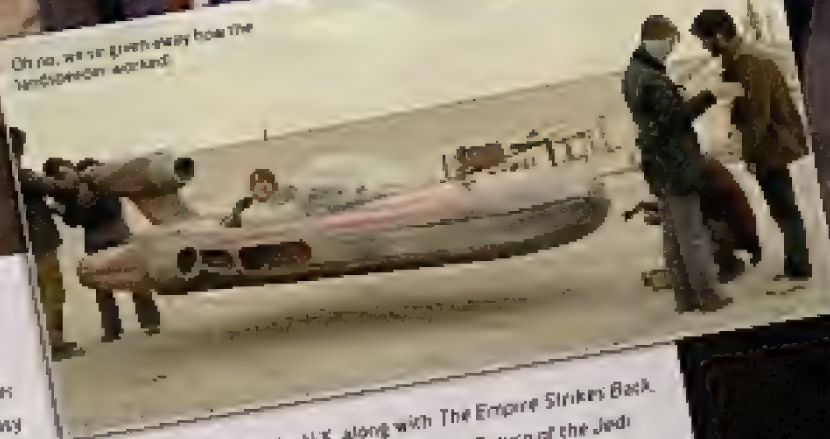
# GALAXY BUILDER

A FILMMAKER IN HIS OWN RIGHT, ROGER CHRISTIAN HAS BEEN AN ACTIVE PRESENCE IN THAT GALAXY FAR, FAR AWAY FOR OVER 30 YEARS. GIVEN THE TASK OF HELPING TO CREATE ENVIRONMENTS THAT MADE SETS LOOK REAL AND OTHER-WORLDFLY, BUT AT THE SAME TIME A BIT FAMILIAR, CHRISTIAN ROSE TO THE CHALLENGE, AND HIS CREATIONS BECAME A VITAL PART OF THE STAR WARS SAGA. **WORDS: JONATHAN WILKINS**





Oh no, we're green-ery how the landlocked worked!

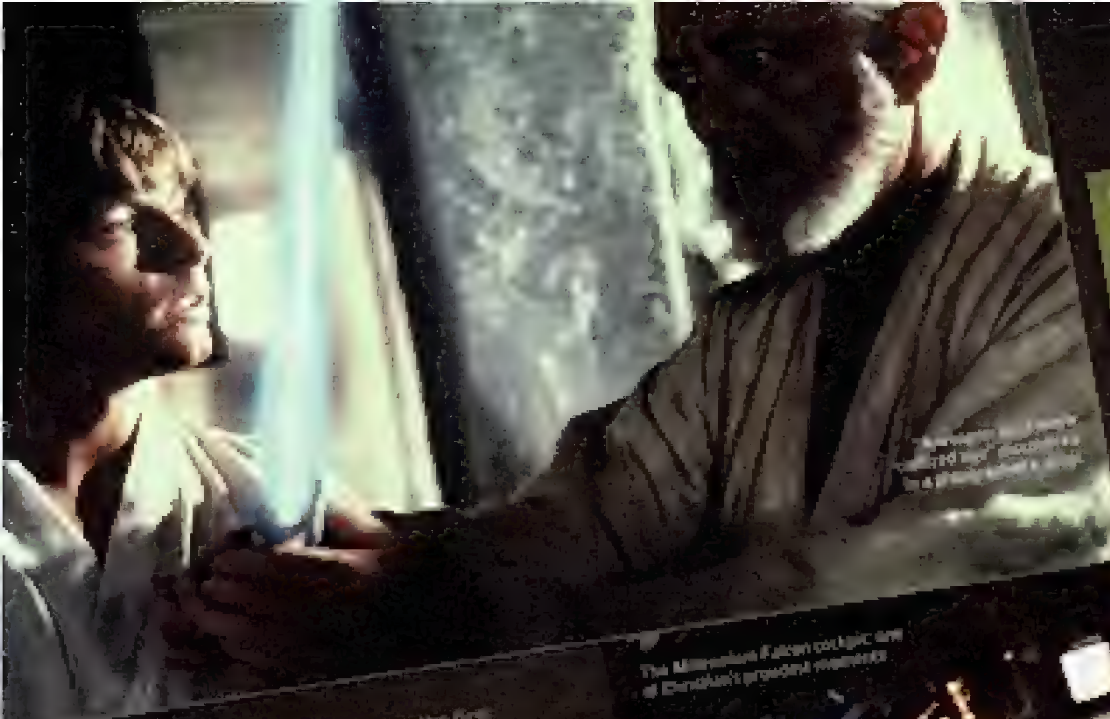


**O** riginally recruited by George Lucas alongside Production Designer John Barry (they were both working on *Lucky Lady*, then expected to be the big hit film of 1977), set decorator Roger Christian found himself working on a low budget space fantasy trying to figure out what George Lucas' universe actually looked like. Christian succeeded so well that he won his first Oscar for his work on the original *Star Wars*, along with Barry and Norman Reynolds.

Christian's second Oscar followed two years later for set decoration on Ridley Scott's *Alien*. His first directorial credit came on a short film, *The Black Angel*, backed by his mentor, George

Lucas, and shown in the U.K. along with *The Empire Strikes Back*. Besides doing some uncredited work on *Return of the Jedi* and becoming second-unit director on *Star Wars: Episode I - The Phantom Menace*, Christian pursued his own directorial career (notably helming the controversial *Battlefield Earth*) while staying involved with the Lucasfilm family.





Insider: When you started work on the first Star Wars, did you think "How am I going to put this together?"

Roger Christian: Yes! With my [limited] set-decorating budget I couldn't afford to do what I wanted to do. In those days you could buy scrap airplanes for \$60, and so I went around Britain buying up scrap aircraft, jet engines—all sorts of stuff. Out of that, we did most of the set dressing.

The Millennium Falcon cockpit: one of Lucas's proudest moments



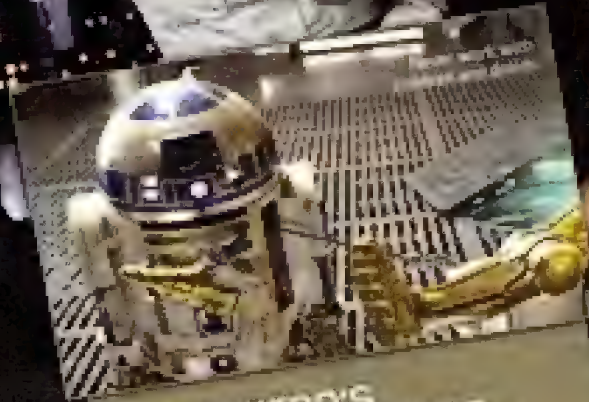
You helped create the landspeeder. It is that tough to realize?

A tac manufacturer in the U.K. called Dagle, who made tiny sports cars, made the landspeeder. We needed to be able to drive it, so it had a steering wheel, an engine, and wheels. The first prop had a bar with a counterweight system, so every time you got off, it would bounce. I tied a mirror at an angle under the landspeeder and attached a broom to make dust as it was driving.

In some of the wide shots it worked and it looked like it was floating.

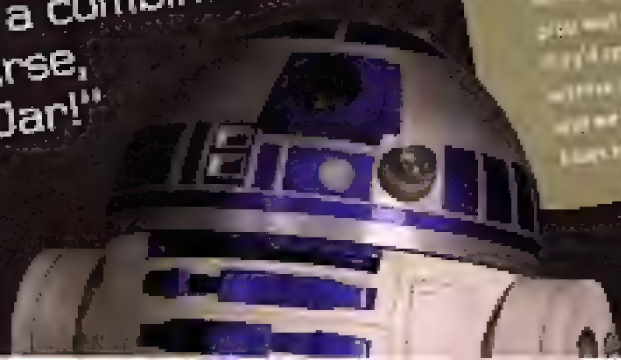
How were the iconic lightsabers created? I couldn't find anything for the handles of the lightsabers, so I went to a photographer's shop. Digging around I found nine chrome flash handles. "Mahnijah!" I thought. I bought the lot!

"There's a rule in film: Don't work with children or animals! I worked with R2-D2, who is a combination of both! And, of course, I worked with Jar Jar!"



### ON ARTOO'S DIFFERENT SHADE...

When we did The Phantom Menace, I did the first shot with R2-D2. He came out and he was an odd color. It looked like the color was too dark in one of the exposures, so I'd repeated it and there wasn't an artistic reason. I looked at the old film and we had to go through one or two takes to get it right. That was a pain!





## ON AUNT BERU'S FAMOUS BLUE MILK...

That blue milk was actually real milk. It was from a cow. I got a really nice farm milk, and mixed it with water. The artist had to drink it too.



John Barry (center) and another man (right) sitting on a set.

How did you establish that look of the Larses' household?

We built the milkbarbers and the oil plants in the U.K. and took them to Tunisia (see sidebar). I dressed the set for Luke's uncle and aunt's dining area. The blue milk was a bit tricky, but it turned out really well. All the paintings on the ceiling were already there. That was Moroccan tribal stuff from centuries past. They were thousands of years old, so I combined all that into the set.

What is your favorite item that you worked on?

I liked the lightsabers. R2-D2 was another good one. I got the assignment to make the first prototype R2-D2 from the Ralph McQuarrie art. I found an old lamp top that was the perfect shape. A carpenter built a cardboard and plywood base.

I then had to find a little person who could work it. I was pretty pleased with that, as trying to get that to work was quite tough.

What was the most challenging part of the job?

Probably the interior of the Millennium Falcon. It was the most challenging set I've ever done. John Barry built the set, and then I dressed it. It just didn't look right. It took six weeks of prop men taking stuff in there, but eventually it came together. I think the cockpit is my proudest achievement.

Was there anything that worked out better than expected?

When you are working with scrap you have to be careful not to just stick things on [randomly].

## ON LUKE'S BINOCULARS

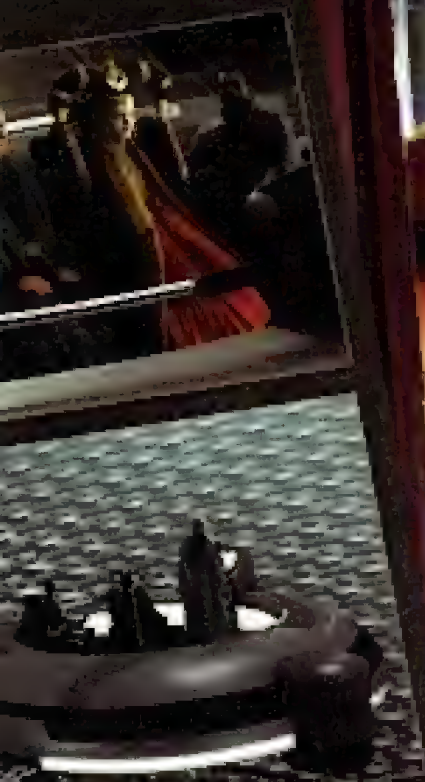
That was an old binocular. I found them in a shop. I used them as a prop and then I found it in a shop.



Directing The Phantom Menace

Roger Christian





## ON CAUSING CREATURE CHAOS...

On the set of *Star Wars: The Phantom Menace*, it was a bit of a challenge to get the talking water was a creature. I remember it was a bit of a struggle and we built a rough life in the studio. I then had to build this thing on location with a small crew. We also created an animal with a melting head (which was about as it could get) but I lost it to a girl's house. I think the thing was a bit of a mess but it was a bit of a challenge. We were trying to get the thing off the set away from the other stuff.



George Lucas with George Lucas on *The Phantom Menace*

Switches aren't like that, they go in patterns. You have to be aware of that. I did the same on *Alien*. I think this *Star Wars* team straight into *Alien* because Ridley Scott couldn't get the look of the ship quite right.

For *Star Wars* you won an Academy Award. *Star Wars* was one of the first films to win multiple awards, and the winners were all British except for John Williams and some of the effects boys. Back then winning an Academy Award was the worst thing you could do. You get badmouthed. (In the U.K.) If you won. It was against the status quo to win awards. I used to pretend I didn't have one, until I went to America.

You returned to direct second unit on *The Phantom Menace*.

I was working in Vancouver when Rick McCallum invited me to see George. We had a long talk about *The Phantom Menace*. There was only going to be 12 weeks of shooting and it was a huge film. Then George asked me to work on the film. One and a half months later Rick took me through into an office with a secretary—everything was ready! He said "Your first meeting is now!"

The first meeting was about the Galactic Senate sequence with the pods. Our unit had to go in first, there was no other way to schedule it, and so we were setting the lighting tone for the rest of the film. At the end, George had to finish early, so I had to finish the last 10 days with quite a few of the actors and R2-D2. It was a monster! We were so tired (at the end).

We were supposed to go to Tunisia at the end of the shoot, but because Natalie Portman was appearing on Broadway, we had to wait until August, during what Tunisians call "Suicide Week." I don't think it ever got below 130 degrees. I was shooting with monsters on the set and it was over 140 degrees. You just grin and bear it and get on with it.

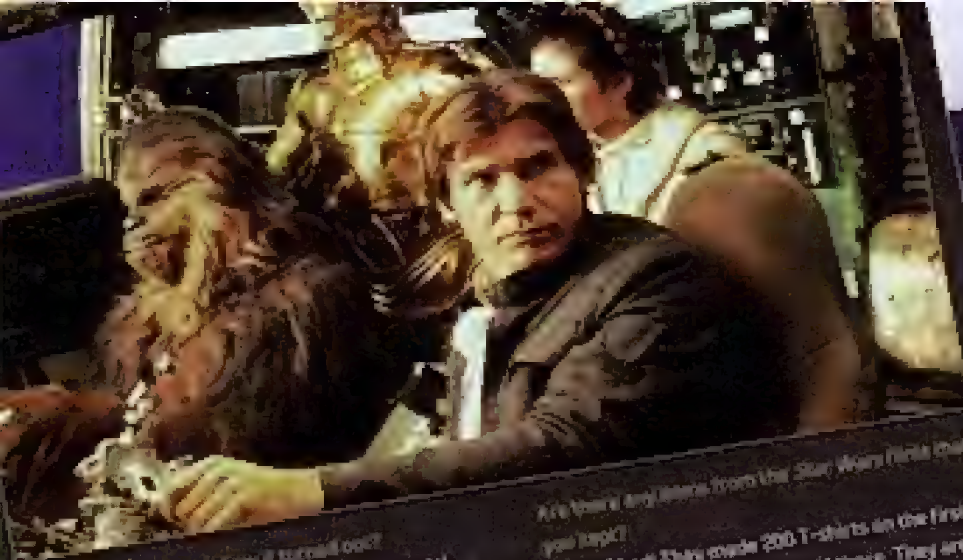
Was there pressure during the making of *The Phantom Menace*?

A huge amount! George and Rick approached each film as if it might just about make its money back. That's all they expected. They had the two crews from *The Young Indiana Jones Chronicles* that were brilliant, especially (director of photography) David Tattersall. It was such a lot to do in a short period of time, but it was great fun.

"The interior of the Millennium Falcon was the most challenging set I've ever done."







Are you happy with how it turned out?  
 Yes. Of course, I got the

Are you happy with how it turned out?  
Yes, I like the film. Of course, I got the robot.  
There's a rule in film: Don't work with children or  
animals. I worked with R2-D2, who is a combination  
of both. And, of course, I worked with Jar Jar.

What are your favorite aspects of the show?

Wang: First, the characters and legends. That's w

I grew up on myths and legends. That's what I connected with. I knew where George was coming from. He realized, as Joseph Campbell did, that these tales were locked into our collective subconscious. I think the Star Wars films mark the first time that cinema had its own myth. I think they are great.

I love the ride. I think they are great entertainment. George and Gary Kurtz told me that the idea came about when George was making *American Graffiti* and he wanted to go to the cinema. There was nothing [fun] to go to. He said that there must be something all over America with this problem and that he'd like to make that kind of movie. It evolved from all that myth and legend, combined with science fiction and all the things he loved.



ON CHEWIE'S  
CHANCE CUBES...

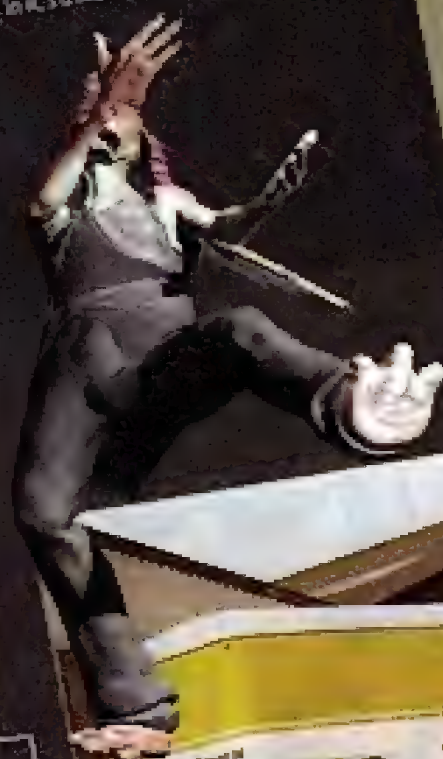
**CHANCE CUBES**  
If you love watching a big settlement  
take place, there's a big pile of  
cash. That's because there will be  
hundreds of thousands of dollars in  
American Dollars. I want George  
if he'd come to work I thought  
it would be a good idea.

...I've found my place from the Star Wars films that  
you target. ...I've made 200 T-shirts in the first ... They are

I wish I had! They made 200 T-shirts on the first Star Wars and I still have one of those. They are very limited. I've got an unopened Starline of the Jedi T-shirt and a badge. We in the art department were trained in be correct in our behavior, so we don't keep things; they belong to the movie. I'd like to have kept a light saber, but everything was returned. When we attended the Academy Awards we were presented with Perspex (acrylic) stars. They wrapped these up with a ribbon made from a cutting copy of the actual film. I kept these!

Star Wars is soon to make the move to television. If the call came from Rick McCallum, would you want to be involved?

Yes! I have already emailed to ask him to put my name down. If I could direct one or two episodes, I'd love to. I love that world and having been involved in it, I'd like to continue to be so.



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[illegible]





**BEN  
BURTT!**

**WHUMMM**

**WYAAA!**

**CAN YOU HEAR  
THE FORCE?**



*Star Wars Insider* sounds out **BEN BURTT**, the acclaimed sound designer who has voiced droids, made Wookiees roar, and put the breath into Darth Vader!

Words: Patrick Jankiewicz Art: JAKE



**I**t's impossible to watch the *Star Wars* movies without appreciating the amazing sounds that help bring each of the characters to life. From the roar of the TIE fighters to the grunts and growls of Chewbacca and the chirpy beeps of R2-D2, the *Star Wars* galaxy is instantly identifiable by any one of the unique noises made by its colorful characters.

Of course, they are also music to the ears of Ben Burtt, who painstakingly designed the sounds of that galaxy far, far away, as well as the audio worlds of *Indiana Jones and the Raiders of the Lost Ark*, *E.T.: The Extra-Terrestrial* and many other landmark films. In addition to being the most famous sound designer in the world, the Oscar-winning Burtt has worn many hats in

Hollywood—he's been a director, writer, and editor on various projects. He's currently doing the sound design for *Walt-E*, a droid love story coming from Pixar Animation Studios in the summer of 2008, and is attached as director to *Chasers*, based on the William O'Neill comic book. "When I started out working on *Star Wars*, I wanted a unique universe of

sound, not one derived from a recording library," Burtt says. "I was able to accomplish that. The *Star Wars* sound library contains something like 7,000 sound effects, recorded exclusively for all six films. These sounds identify *Star Wars*. Each is a signature that tells you, 'This is *Star Wars*!'"

One of Burtt's major tasks was to figure out what things from the *Star Wars* galaxy should sound like. "What kind of sound should a landspeeder make?" he asks. "The movies never reveal what the propulsion system of a landspeeder is, but there is definite thrust from an engine. It isn't jet-propelled—they didn't make a roar like a rocket. The sounds were based more on hissing-sounding engines, like an airplane, not a continuous blast of flame and fire. These sounds are now featured in the cartoons, toys, and computer games based on *Star Wars*, because they're the sounds associated with that world. They're as recognizable as a stormtrooper or the *Millennium Falcon*, or even John Williams' music. In the video games, you hear my sound effects all over the place!"

### Droid Voices

Ben Burtt provided the voice of everyone's favorite astromech droid, R2-D2. "I'm proud to be the voice of R2-D2," he says with a smile. "Voices were very hard, especially on that first film. R2-D2's voice was the hardest one of all."

There was no precedent before for a robot character who could really communicate through a movie without ever speaking English—or even using words! He communicates emotions just by making sounds."

For Burtt, there were good reasons why the droids had to sound just right. "I spent a year working on his voice. I wanted him to be perfect, because I knew R2-D2 had to act with Alec Guinness! That's a lot of pressure. Coming up with R2-D2's sound involved a lot of trial and error. Eventually I came upon the idea that I could combine a human voice—which would give him the emotion—with a synthesizer. He's essentially me talking 'baby talk' which I combined with a synthesizer keyboard."

This approach led to the unique sound of R2-D2. "You have the electronic mixed with the human vocal aspect coming from me. We weren't even sure R2-D2 would work for an audience up until the film was released," Burtt says. "There was really no way to measure it. The big question was, would people understand a movie where the opening dialogue was between two robots arguing, during a battle, and neither of them with a (moving) mouth? One beeping, the other with a British accent, as explosions erupt all around them? Would audiences buy it? It was a big risk, but it did work, and R2-D2 became an accepted character voice."

Burtt had other influences beyond electronics and the human voice. "Some of the voices I manufactured from animal sounds, or I recorded actors doing languages that I made up, like Huttese or Basic. In *Revenge of the Sith*, I did all the droids, battle droids, and super battle droids. I guess I voiced about 18 parts in the final film. Usually I'm just a walk-on character with a few lines. Sometimes, I just supply background character voices."





# BEN BURTT!

## Projecting Sounds

A Jedi's weapon of choice, the trusty lightsaber, "was a challenge," Burtt admits. "The sound of the lightsaber came from an old 35mm film projector. I was a projectionist at USC and in the projection booth there was a big, old arc light movie projector. It had a motor that, when the projector was just idling, made a wonderful, musical hum that had an enchanting quality. I loved that sound, so I recorded it. I needed something else that had a little more flex to it, because the hum was a little too soft and benign, too pleasant a sound.

"I accidentally recorded an old TV set with a bad insulator when my microphone picked up the hum. Mixing the two sounds together made the sound of the lightsaber!"

Another distinctive sound of *Star Wars* is the zap of blasters. "I love that one," Burtt says happily. "The

# ERRAAHH HWWWWWWW!

blaster sound is mostly the twang of a guide wire on a radio tower. I would hit the wire with my wedding ring. I'm not sure how my wife feels about that, but I hit the wire with different pieces of metal and only my wedding ring made the right sound! That's the sound we used in all six movies."

Burtt was born in Syracuse, New York, where a traumatic event led to his interest in sound recording. "When I was growing up, I actually wanted to be a scientist. When I was six, I had a serious illness and was confined to my bed for weeks. My father, a university professor, brought home a tape recorder. This was in the 1950s so a tape recorder was the future then," he laughs. "It was unusual. This tape recorder was very big and very heavy. My father put it by my bed and showed me how to play with it by recording sounds off TV shows. I got very interested in recording.

I listened to the sounds over and over, and

I would realize how a soundtrack helped a movie tell a story. I became interested in sound's contribution to film.

I started making my own little movies with an 8mm camera when I was 10-years-old.

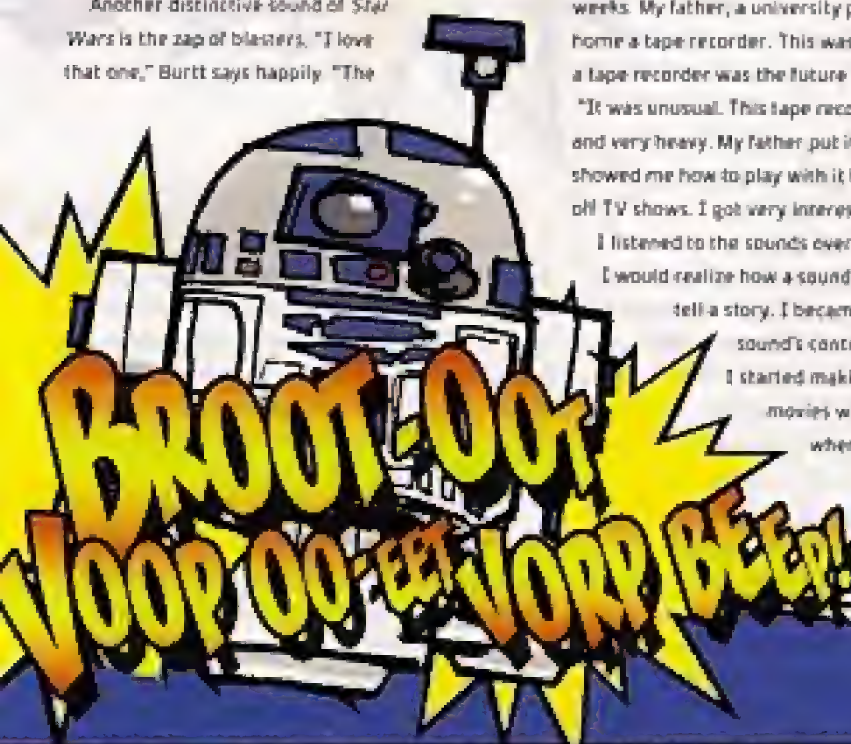
I would also do soundtracks for them. In college,



I made a couple of films. One was a World War I airplane adventure, and it won the National Student Film Festival. That got some attention. I began to think 'I should try making movies for a few years and then I'll be a scientist.' I got a scholarship to go to USC Film School."

Even as a student filmmaker, Burtt began working on 'real' movies. "I did *Death Race 2000*," he reveals. That controversial cult classic is about a road race where drivers run down people for points. "When Richard Anderson, a fellow sound designer, and I were both students at USC, we both had outside jobs as sound editors in the back alleys of Hollywood.

"Richard was sound editing the film, but he came to me to make sounds for all the cars. I manufactured a library of sounds that he then edited into the film. I'm not credited for it, but it was the first time I contributed something original and futuristic to a fantasy film. I liked doing Frankenstein's (David Carradine's) car, for that I made weird, whiny airplane-like sounds. When I saw the finished film, I thought 'What a strange movie!'"



## RAIDERS OF THE SOUND ARCHIVE!

Ben Burtt has provided the sounds for many other movie epics. The rumbling boulder that almost crushes Indiana Jones at the beginning of *Raiders* "is actually the sound of a 1980 Honda Civic that belonged to Lucasfilm," Burtt reveals with a laugh. "It was the company vehicle, this little Civic station wagon that the sound department used to haul around equipment, and to go on recording expeditions in search of sounds. We were on the alert for the boulder sound, because we were working on *Raiders* at the time.

"We tried a lot of things to see what we could come up with that we liked, but as we coasted down this dirt road that had a lot of heavy stones and gravel on it, we realized that the wheels of the Civic on the gravel made a wonderful sound. We recorded it by hanging out the back of the vehicle, putting the microphone down where the wheels were grinding through the gravel. We teased it just a little bit, adding some sub-harmonics to it, but the sound of that Civic was the *Raiders* boulder!"

Another wonderful sound comes near the end of *Raiders*, when the spikes and flames that destroy the Nazis return to their resting place in the Ark of Covenant. There's a simple click as the Ark closes. "That's the lid to the toilet in my house," Burtt reveals. "That toilet is now gone from my home because it leaked, but I did save the lid—you can't throw away the top of the Ark of Covenant! Should Sirkka Jones need it again in the next film, the sound can be reproduced, if necessary."



## Ben Audio Dynamite

Then George Lucas came calling. "I was hired to work on the very first *Star Wars* movie because George was looking for someone who was young and interested in sound so he could train them. Lucas had been a star student both on campus, and then because of his success with *American Graffiti*. I didn't know him, but he always had his eye on talent at USC.

"George worked outside the Hollywood system and his process was different," Burtt explains. "He liked younger people who were not set in the traditional Hollywood way. He wanted someone who could work in sound, recording, editing, and mixing, which are normally different divisions of labor, but shouldn't be. I was recommended for the job and went right to work on what ended up being a 30-year tour of duty, on and off, with Lucasfilm."

Burtt won a well-deserved Oscar for the original *Star Wars*. "It was a high point, because I won the award for my first major film," he says quietly. "I was young and starry-eyed about it. I was fortunate because it was a special achievement award, so I was not in competition with anyone. It was announced prior to the ceremony, so all I had to do was show up! I was in good company, with Mark Hamill, R2-D2, and C-3PO as my presenters. I did Artoo's voice, so I was really presenting it to myself!

"Winning was a thrill, and as it was the 50th Academy Awards, so many classic stars were still alive. I found myself sitting in the green room with Fred Astaire, Charlton Heston, and Olivia de Havilland. These were all big stars when



"The sound library contains something like 7,000 sound effects, recorded exclusively for all six films. Those sounds identify *Star Wars*. Each is a signature that tells you, 'This is *Star Wars*'" — Ben Burtt







"I'm proud to be the voice of R2-D2.... I wanted him to be perfect, because I knew R2-D2 had to act with Alec Guinness!" — Ben Burtt

I was growing up! Two years before I won, I was outside, halfway up a telephone pole, trying to watch famous people walk down the red carpet, never imagining I would be among them in the near future!"

Burtt's opportunities didn't end at sound design, though. Over the years, his work at Lucasfilm allowed him to diversify and go in all sorts of directions, from writing to film editing and directing for television and for 2nd unit for movies. "I got into directing. I directed a lot of the *Young Indiana Jones Chronicles* TV episodes, a couple of IMAX films, and one about re-enactors of the Civil War [1991's *The True Story of Glory Continues*]."

Burtt scripted several episodes of the *Droids* TV cartoon series, as well as 1995's *Young Indiana Jones and the Attack of the Hawkmen*. Despite this variety of work, he always came back to the *Star Wars* movies. "I also did 2nd unit directing on *Attack of the Clones*. I have a good foundation to work from, as I have worked with special effects, editing, and sound. Editing work on the last three *Star Wars* movies got me very involved with visual effects. I have been trained in writing, directing, editing, sound, miniatures, visual effects, and I am eager to bring all that together as a director." ☘

Next Issue: Ben Burtt on inventing Darth Vader's breathing, giving voice to aliens and a new lease of life to the Wilhelm Scream!

"The sound of the lightsaber came from an old 35mm projector (mixed with the hum of) an old TV set!" — Ben Burtt

## E.T. PHONES HOME!

Burtt also worked on the voice for the titular character in Steven Spielberg's *E.T. The Extra-Terrestrial*. "I didn't do his actual voice like I did with R2-D2, but my job was to design that character here and record it. E.T. goes from an alien who starts off sounding more like an animal to eventually learning to speak English," he explains. "For me, E.T. was all about the evolution of the voice. I developed the sound, using about 18 different animals and people. For his voice, I used a meow and a rooster, eventually making it an intelligently human voice, provided primarily by an actress named Pat Welsh."

E.T.'s voice was long rumored to be that of actress Debra Winger. "Winger was actually tested for the part. She was one of the voices that we went through, but she was not used for the speaking part," Burtt says. "There is actually a little bit of her breathing in the film, when E.T. is running through the woods at the very beginning—that's actually Winger's raspy breathing! Pat Welsh ended up doing all of the classic E.T. ones, like 'E.T. phone home,' 'Ewok' and that sort of stuff. She was also the voice of Baymax in *Return of the Jedi*."





# STAR WARS

*Introducing... artist Christian Waggoner & "Vader"*



*The latest additions to our Star Wars interpretive fine art program.*

An Atlanta native, Christian Waggoner brings a fresh, new look to the world of *Star Wars* fine art. His uniquely enhanced photo-realistic style makes viewers wonder how he achieves such skillful detail with a mere brush and canvas. He has gained prestige and success through more than a decade of high-profile commissions including impressive paintings of athletes for the 1996 Olympic Games in Atlanta as well as this and future exciting new Acme Archives releases for Lucasfilm Ltd.'s fine art program. "Vader" is an exploration of light and reflection which captures this unforgettable moment in the classic film from an entirely new perspective.

**Christian Waggoner's "Vader" is available in the following formats:**

- 36" X 48" Fine Art Giclée On Canvas (25 piece edition)
- 18" X 24" Fine Art Giclée On Canvas (95 piece edition)
- 13" X 19" Fine Art Giclée On Paper (195 piece edition)

Also Available...

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Limited Edition Fine Art Giclées, Character Keys™ & Pix-Cels™ from the *Blue Harvest* episode.

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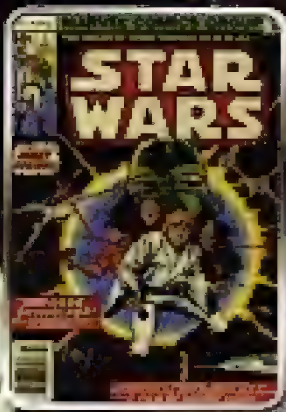
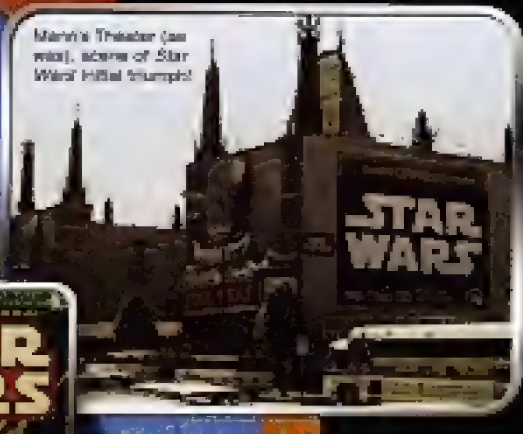
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Ltd  
FINE ART**





Below: *Star Wars* was promoted as part of Fox's 25th Anniversary campaign.

Mann's Theater (on right), scene of *Star Wars* initial triumph!



**C**harles Lippincott, Lucasfilm's first head of marketing "really pioneered what has now become commonplace—starting the buzz with the audience that counts, the true fans," according to Steve Sansweet in *The Star Wars Vault*.

"That's how this little movie, which Fox wasn't sure how to market and theater owners thought so little of that only 32 of them booked it, caught fire."

Lippincott came from working within the studios where he was seen by the older studio heads as a voice of the counter culture, a growing audience they were desperate to reach. "I started in 1970 as the underground publicist for MGM," recalls Lippincott.

"I had long hair, which was anathema to many in the film industry. I'd worked on rock'n'roll films. The last film I worked on at MGM was *Westworld*, although Michael Crichton didn't want to be labeled as producing science fiction."

Lippincott soon found himself drafted into the service of that galaxy far, far away. His first thought was to reach out to the existing science fiction fan base, mainly fans of novels and comic books, and tell them about the upcoming, relatively low-budget space movie. "I was the first one to go to the conventions. It was a process of building it up. There was a peripheral interest, but it was start."

He'd already had the task of helping to sell the movie to the doubtful board of 20th Century Fox before rolling it out to science fiction fans. "There were two things I did: one was to put together the visual package to sell the film to the Board of Directors at 20th Century Fox in December 1975, and the second one had to do with the rights for the novelization."

Prior to *Star Wars* there really hadn't been successful mass merchandising for movies, even for popular series such as *Planet of the Apes*. Fox's own *Dr. Dolittle* failed to sell many products. Still, those





# THE MAN WHO SOLD STAR WARS

CHARLES LIPPINCOTT WAS LUCASFILM'S FIRST MARKETING CHIEF. IN PROMOTING STAR WARS, HE REVOLUTIONIZED FILM MARKETING.

WORDS: BRIAN J. ROBB

campaigns informed Lippincott's approach to selling *Star Wars*. "I also based it on what had happened with *Star Trek*, where the fans were the first ones to merchandise the TV show themselves, showing there was a market for that kind of thing."

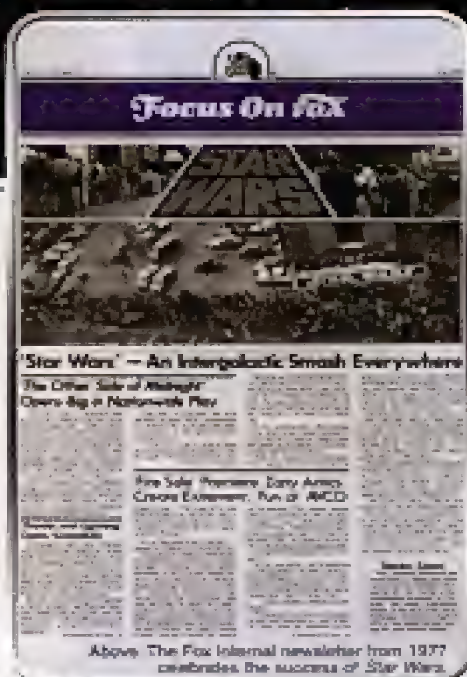
This led to a trend-setting presentation to the attendees at the 1976 San Diego Comic-Con, an event much smaller in scale than today's mega-conventions. "That was very important. We'd had a very bad reaction from exhibitors to the film, but younger people loved it and were very enthusiastic about it. We went to Comic-Con with our presentation and a Howard Chaykin poster, which we sold for \$1.75 a piece. No one had done a film presentation at San Diego before. It was a real breakthrough and generated a lot of interest. I had a lot of guys coming to the booth interested in merchandising, so I questioned them about things like what was the best model manufacturing company I wanted licenses to go to the best companies that fans liked, rather than just to the highest bidder. The studios always thought that deals should be done for the most money."

The idea of selling toys related to *Star Wars* had been around since before the film had even begun shooting. "George Lucas and I had a conversation, about six months before [the film started], right after I read the script. He was thinking 'Can we sell toys?' I thought 'Yeah!' He thought maybe we could

sell toys through the handful of comic book stores in the U.S. There weren't many outlets in either the U.S. or the U.K. It was pretty limited. The real problem we had was that action figures and merchandise were associated with TV. Nobody thought a movie would have enough of an impact over time to sell merchandising; it's still a problem for toy manufacturers. *Star Wars* is unique in that it still sells long after the original movie."

The ambitions for merchandise began small, but Lippincott had a game plan in mind. "The novelization was just one of several things I wanted, including a calendar, a 'making of' book and an 'art of' book. The comic book was a done deal by January 1976. I called Marvel and talked to Stan Lee who didn't want to see me until the film had finished shooting. I suggested Howard Chaykin as an artist and we finally had a meeting in Stan's office. I did my pitch, saying I needed five-to-six issues of the comic book to tell the story. Movie comic books back then usually only had two issues at best. I wanted the books out before the movie came out, starting in February or March, but the ending wouldn't be given away as the last issue would be out after the movie was released. I was ridiculed at 20th Century Fox for that deal, but I believed in the product.

"The book deal was set, so the novel was out at the end of 1976. Normally there'd be 100,000 books printed, but they did 250,000 and still got the



Above: The Fox internal newsletter from 1977 celebrates the success of *Star Wars*.

surprise of their life, as they thought that'd be enough. They all got shipped out by February, and there were none left. They were very surprised. The first issue of the comic book sold out just as quickly."

During this 30th anniversary year, does Lippincott remember the frenzy that accompanied the opening of *Star Wars* (a frenzy that was partly of his making)? "Oh boy, do I? Over the weekend, the fans started calling their friends around the U.S. It became like telephone tag, telling their friends to go see the film. It really knocked people out, that they were in at the beginning of it all."

Lippincott witnessed some of the hysteria himself. "Opening day of the film, I went to the main theatre on Broadway in New York. The people coming out of the first screening were acting out lightsaber battles on the street! It was overwhelming, watching that. They were just buzzing. Fox had only booked the film into 32 theaters, as the exhibitors were still resisting it! We got a cover strap on *Time* magazine declaring *Star Wars* to be 'Movie of the year.'"

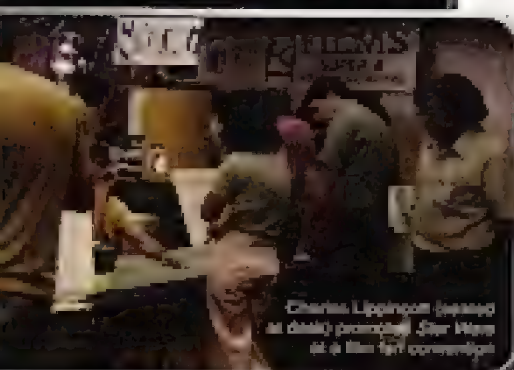
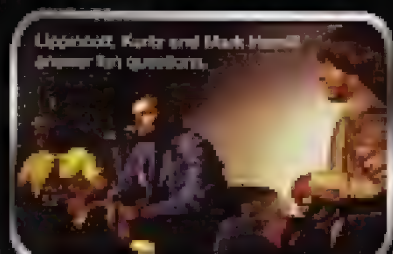
Despite his success, Charles Lippincott's strongest memory of working on *Star Wars* is of the hard work. "*Star Wars* was a tough campaign. A lot of the other films I worked on were a lot simpler!"





# THE OTHER R2-D2!

NOW HE'S STEPHEN KING'S FILMMAKER OF CHOICE, BUT BACK IN THE 1970S MICK GARRIS WAS CHARLES LIPPINCOTT'S ASSISTANT. HE RECALLS HIS TIME AS THE MAN WHO MADE R2-D2 GO! WORDS: ABBIE BERNSTEIN



**Insider:** You operated R2-D2 for publicity appearances?  
**MICK GARRIS:** I know. It's funny that nobody knows about that! It's one of the coolest things that I ever did.

**Do you remember your initial reaction to *Star Wars*?**  
It blew me away. We waited for two hours in line at the Chinese [Theater] on opening day. Everybody's mind was blown.

**How did you come to work for Charles Lippincott?**  
I was working at Tower Records and had decided,

"I really want a job in the movies." I had been doing genre journalism for *Cinefantastique*. Carl Macek, a writer who I knew, said, "I think they're looking for somebody over at *Star Wars*." I met with Charlie a couple of months after the movie had come out. Much to my surprise, he said, "Okay, let's go to lunch" and I didn't have a penny [laughs]. I had to ask him to forward me a couple bucks, but he hired me that day. I started immediately, for the grand sum of \$150 a week.

**How was it working with Lippincott?**  
Charlie Lippincott was the guy I dealt with on a daily basis. He was amazing. He was great. He [had the strategy for] the whole marketing team. It really started a whole new concept—he was one of the first to ever be a specialist in marketing to the genre [fans] and going to conventions and trade shows.

**Any big name encounters?**  
Oh, all the time. George Lucas called. I didn't see much of Lucas, but when he was in L.A., he would come by the office. One day a guy comes in, very shy, wearing glasses: "Is Charlie Lippincott here?" "Yeah, who should I say is calling?" "Um, Harrison Ford." I didn't recognize him. He's one of those movie stars where it's either on or off. When he's "off," you don't see Han Solo.

**When and how did you end up operating R2-D2?**  
I was looking to do as much as I could. They needed someone to be R2-D2's manager, so they trained me how to work him. I took him to the [cinema] theater owners' convention in Las Vegas and operated him while he walked up to the stage, never knowing the battery charger wasn't working [laughs] until [does voice of

slowing-down droid] Artoo started... to... die. We finally discovered there was a short in the unit. I did a Mickey Mouse 50th anniversary special, and I operated Artoo for the famous *Star Wars* Holiday Special.

**How was working on the *Star Wars* Holiday Special?**  
It was interesting. It seemed really kind of corny and goofy then, too, but I was so excited to be on the set and operating [R2-D2] with all the big Wookiee sets because I'd never really been involved much in production.

**What were the R2-D2 controls like back then?**  
Very much like today's remote control. It was a little hand-held rectangle, probably about nine inches wide, that had a collapsing TV antenna sticking out, and then two little joysticks, one for each thumb, and another switch. The switch would activate a little tape recorder inside that would do all the voices. Kenny Baker and I share that [laughs]. For the weekend of the Oscars I had R2-D2 in my apartment.

**What did you do at the Oscars?**  
I operated R2-D2. *R2-D2 and Me*, that'll be my autobiography. I was off stage where I would never be on camera, but I did have to wear a tux! I was backstage with Jack Nicholson and Bette Davis. What was fascinating was just watching them off—Jack Nicholson staring at Olivia Newton-John, who was wearing something diaphanous and standing in front of a light! When Diane Keaton got Best Actress for *Alexie-Han*, Bette Davis went [does Bette Davis impression]. "I don't believe it!" I also got to sit next to Frank Capra [at the rehearsal dinner]. It was an amazing evening.

**How do you look back on your *Star Wars* experience?**  
It was the most amazing thing to go to there from working at Tower Records, where they'd come in and put up a promotional box to win tickets to *Star Wars*. I saw this "wolfman" character—I didn't know what a Wookiee was! I thought, "See, there's never been anything like this. This looks like my kind of movie!" A few months later, I'm working with R2-D2! It changed my life—an unbelievable education, and my entry into genre films, surrounded by stuff I loved.   
Photos courtesy *The Star Wars Vault*, HarperEntertainment, 2007.



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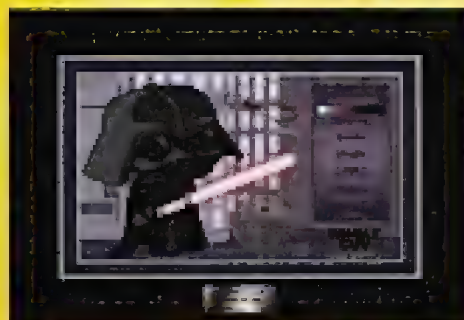


## Stewie Strikes Back!

"Darth Stewie" emerges as the Dark Lord of the Sith during the *Family Guy* season premiere of the 6th season entitled "Blue Harvest." This Entertainment Earth exclusive character key is composed of a cel layer floated over a lithographic background and comes matted with a title tag and certificate of authenticity. The cel showcases a striking color rendition of the memorable character, while the background features sketches and color reference. Limited edition of 1,000 pieces. Matted measurements are 6-inches tall x 8-inches wide.

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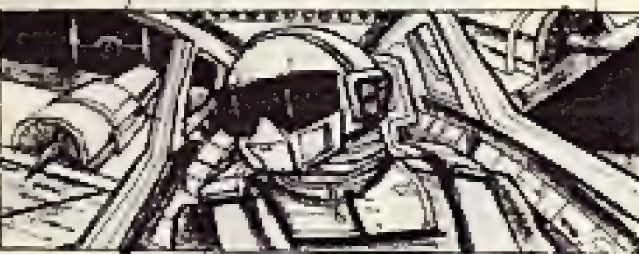
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WORDS: J.W. RINZLER


(Storyboard notations are by special effects director of photography Richard Edlund. Script excerpts are from Lucas' fourth draft, dated January 1, 1976.)



ground 2007 2nd P 2nd day out dug hole.

LIFE CHANGED BY THE SHIP - THIS COULD BE ACTUAL - WHEN  
THE SHIP DROPS IN THERE WAS LIFE ON IT... (Continued)

BOARD 210 6-8 P RE: RISE AND DE-RISE. 120, LUKE



C.V. LARS (MURDER) THE RISE IN THE

# #1



NOT OVER THE PHONE SECURITY - LARRY - <sup>Grand</sup> - WERE THERE  
NINE YEARS AND RACE INSTANT AT CHURCH - CLOUTIER HUSBAND



DATE	TIME	FROM	TO	REMARKS
1965	10:00	100	100	100

1/2/19



# THE BOARDS

EXCLUSIVE  
SERIES  
PART 6 OF 6

179  
BOARD 221 P - BC: STARS ONLY 1/2



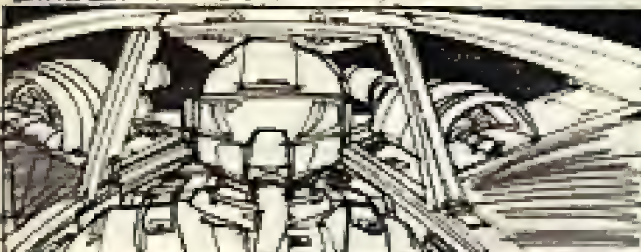
2 X-WINGS IMPLODE AND EXPLODE OFF

11/12

2194-0000

21/10 1/2  
1/2 1/2 1/2

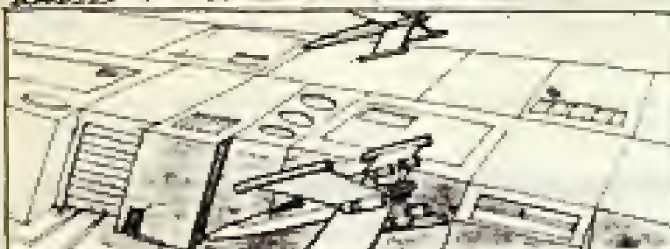
179  
BOARD 221 P - BC: STARS ONLY 1/2



C.U. LUKE STAR DC.

21/10

179  
BOARD 222 P - BC: DEATH STAR SURFACE



2 X-WINGS IMPLODE TO SURFACE

49/12

from shot as 1st  
1st two ships  
in file

179  
BOARD 222 P - BC: DEATH STAR SURFACE



LONG X-WINGS IN FORMATION - NEW ALT

11/10 1/2

179  
BOARD 222 P - BC: DEATH STAR SURFACE



2 X-WINGS IMPLODE AND EXPLODE OFF SURFACE.

11/12

1/2 1/2 1/2

## BLUE LEADER

Blue Five, this is Blue Leader. Luke, take Blue Two and Three. Hold up here and wait for my signal to start your run.

#2

C.U. Luke flying high over the Death Star surface. (board 221, shot slated for 16 frames).

## LUKE

May The Force be with you, Biggs. Wookie, let's close it up.

(board 226): Long shot panning with Blue Leader in trench. Blue Ten and Twelve keep moving further and further behind, until they drop out of frame.

## BLUE LEADER

The magnetic disruption down here is unbelievable. I think my instruments are off. Is this the right trench?

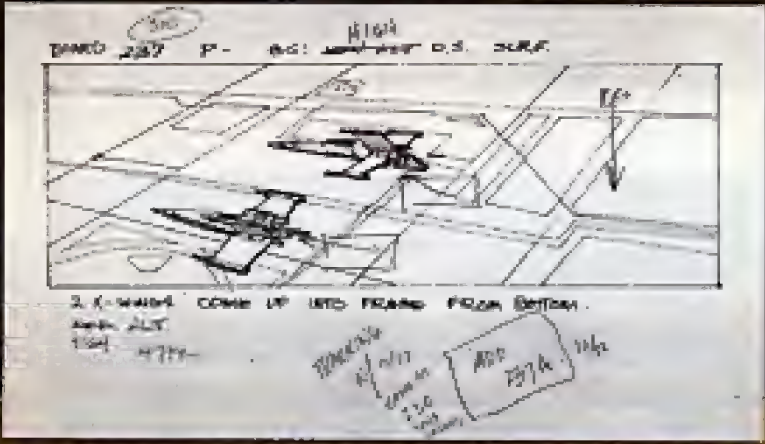
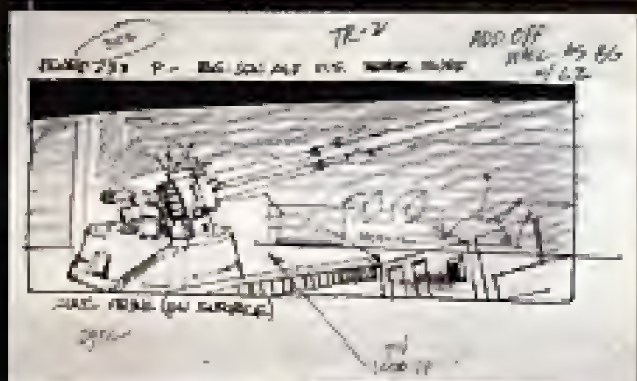
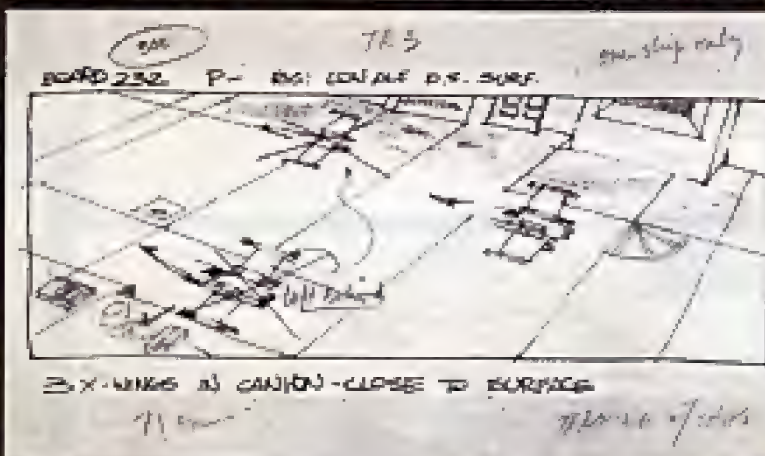
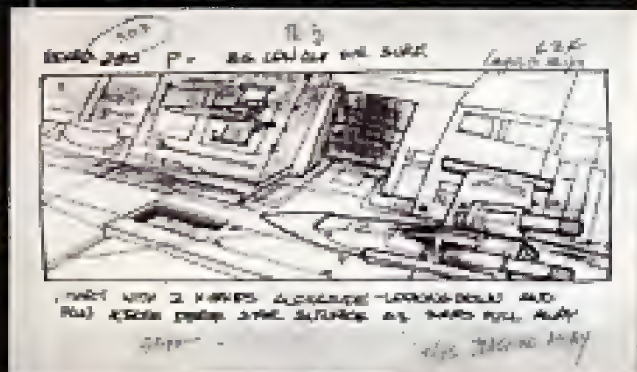
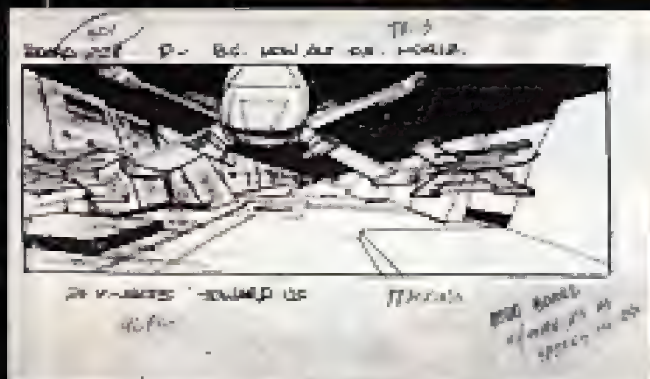
179  
BOARD 227 P - BC: LOW ALT. DS. HORIZON



C.U. BLUE LEADER AIMING

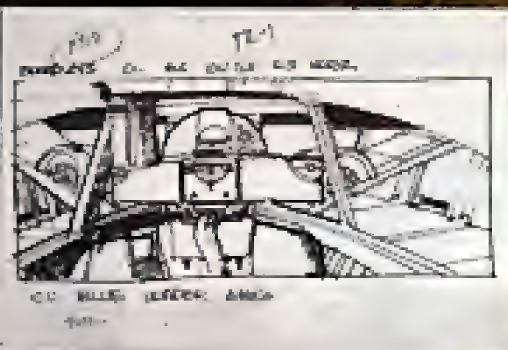
11/12



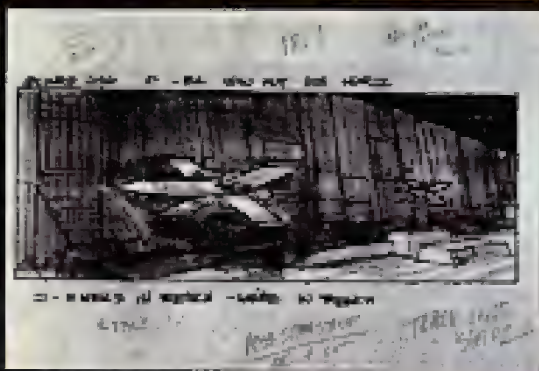


#3

[board 230:] Blue Ten and Twelve blast through the wall of laser fire in the deep trench leading to the exhaust port.



#5





BOARD 237 P - SC: LOW ALT. DS. MORSE

TL-2



CU. BLUE LEADER LOOKING UP

9/11/74

BOARD 242 P - SC: UNDER DS. MORSE

TL-2



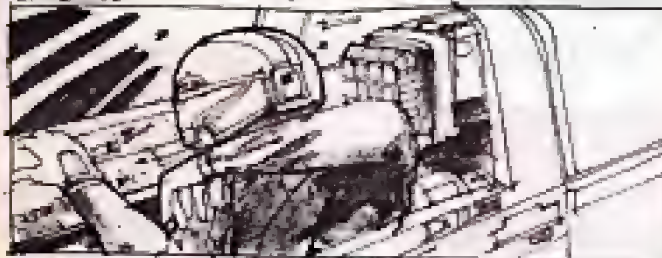
UNDER THE TRENCH - SHADOWS ARE LONG STRAIGHT

9/11/74

darker in 1/2

BOARD 245 P - SC: LOW ALT. DS. MORSE

TL-2 BURNING

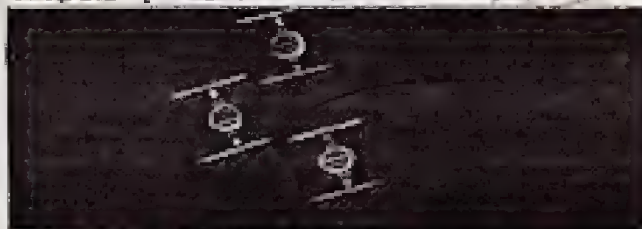


CU. NEED BLUE WING HAVE COCKPIT

9/11/74

BOARD 240 P - SC: SHIPS (FUTURE MORSE)

9/11/74

IN TIE SHIPS IN FLIGHT FORMATION  
THEY LOOKING AT THE TOPS OF THEM, AND THEY'RE DOING  
THIS NUMBER.

9/11/74

9/11/74

BOARD 241 P - SC: WARDING STONE

P-3/11/74



CU. VADER (LOW ANGLE)

9/11/74

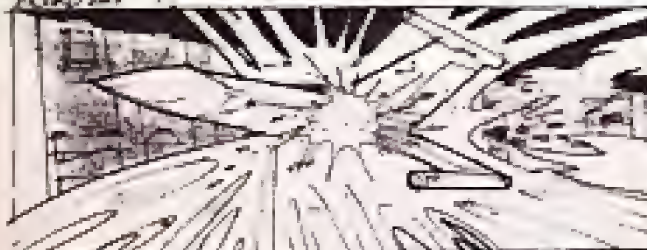
#4

[THE fighters' attack Blue Leader.] Vader's  
laser cannon flashes below the view of the  
front porthole.

BOARD 244 P - SC: LOW ALT. DS. MORSE

9/11/74

TL-2



BLUE WINGMAN JAMES SHORT

ADD 2/11/74

9/11/74

[Board 248:] Tracking Full Shot  
looking into trench, as the two  
X-wings pull up and zoom out the top  
of the frame, just before a huge  
explosion billows out of trench.

BLUE TEN

It's a hit, we've done it!

BLUE LEADER

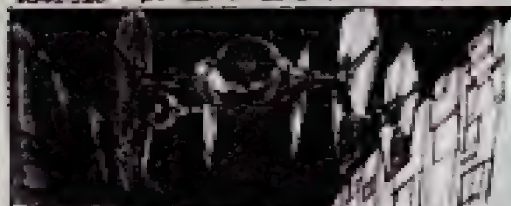
No, we haven't. It didn't go in.  
It just exploded on the surface.

FOX from Vader's ship as Blue Ten  
explodes, blowing debris toward  
the camera.

CU. Vader as he using his ship  
around for his next kill.

BOARD 240 P - SC: SHIPS (FUTURE MORSE)

TL-2



UNDER THE TRENCH - SHADOWS ARE LONG STRAIGHT

9/11/74

BOARD 241 P - SC: WARDING STONE

TL-2



UNDER THE TRENCH - SHADOWS ARE LONG STRAIGHT

9/11/74

9/11/74

TO FIND OUT HOW LUKE SKYWALKER AND HAN SOLO SAVE THE DAY, AND TO  
SEE THE REST OF THE JOE JOHNSTON STORYBOARDS—INCLUDING LUKE'S  
NEVER BEFORE-SEEN TWO TRENCH RUNS, TAKE A LOOK AT THE APPENDIX  
IN THE HARDCOVER EDITION OF THE MAKING OF STAR WARS!





# FABRIC OF THE UNIVERSE

OVER 30 YEARS AGO, COSTUME DESIGNER JOHN MOLLO WAS CONFRONTED WITH THE TASK OF CLOTHING AN ENTIRE GALAXY AS HE BEGAN WORK ON THE FIRST *STAR WARS* MOVIE. WORDS: BRIAN J. ROBB & JONATHAN WILKINS



**C**ostume designer John Mollo won the first of his two Academy Awards for his work on *Star Wars*: Episode IV *A New Hope*. Born in London in 1931, Mollo had followed his costume designer brother Andrew into the movies, bringing his enthusiasm for, and knowledge of, military uniforms to movies such as Tony Richardson's *Charge of the Light Brigade* in 1966. Mollo wrote and illustrated a number of books on military uniforms during the 1960s and 1970s, becoming a recognized authority. He worked as a historical and military advisor on *Nicholas and Alexandra* in 1971 and Stanley Kubrick's *Barry Lyndon* in 1975.

His first credit as a costume designer came with the original *Star Wars*. The project presented a series of unique challenges, featuring not only the functional costumes of the Rebel heroes but the menacing outfits of the Imperial villains, plus assorted examples of armor and accessories. Mollo went on to bring his unique talents to Ridley Scott's *Alien*, *The Empire Strikes Back*, the space Western *Dueland*, and Richard Attenborough's *Gandhi*, which earned him his second Oscar. Mollo continued to work throughout the 1980s and 1990s, with his last film to date being the SF shocker *Event Horizon* (1997).





## KABRIG OF THE UNIVERSE

**Insider:** It's been more than 30 years since you first came on board the *Star Wars* project. Did you ever think it would get so huge?

**John Mollo:** Not at all, no. We all thought it was quite a spurious project! In the beginning we were quite doubtful about it, but as it went on, we got into it. We were quite surprised by its success. I think it gave everyone a shock!

Designing the costumes for this strange space movie must have posed some special challenges.

Well, it was the first film I'd done as a costume designer. I'd worked on quite a lot of big films as a technical adviser, and as a military and historical adviser, but this was the first one where I was a proper costume designer.

The first thing I did was to go into the West End of London with John Barry, the production designer, looking for some books on science-fiction art. We had quite a few visualisations from America, with Ralph McQuarrie's paintings and sketches, but we still spent the next few days going through books to find out what it was all about and what people had done in the past.

What was your next move after that?

John suggested that I go to Berman's and Nathan's, the costumers. So I took someone along and dressed him in as many costumes as I could, using stock outfits. The classic one was Darth Vader, because we took him to the men's department for the black motorcycle suit, the ecclesiastical

department for the monk's robe, the medieval section for a breast plate and finally the military racks for a World War II German helmet and a gas mask! Of course, it was all customized, but that's essentially [the look of] what he ended up wearing. I wish I still had those original Polaroids! When George saw them he said, "Yes. You're along the right lines."

Did Han Solo's iconic look come from the Ralph McQuarrie drawings?

Somewhat, yes. George wanted the good guys to look quite loose. He wanted those dust coats, which I think originally came out of Westerns. He didn't want it to look 'spacey' at all. In fact, he said he didn't want anyone to notice the costumes, which I thought was quite a good line!





For Han Solo we worked out that he should have a double-breasted shirt, rather like General Custer – a bit U.S. Cavalry. Instead of having the same yellow stripe as were on his brown britches, we had a strip of blue cloth with embroidered red rectangles that we sewed down each side of blue pants.

Were these sorts of minor adaptations common? We did get to do some quite funny “make do and mend” things. There was one guy in the props department who was completely responsible for sticking bits onto things! He was the first chap who I ever heard use the term “greeblies,” which is now in common usage.

Greeblies came from all over the place. They came from Airfix model kits and Tiger tank kits.

The Rebel pilots’ chest boxes were made out of two plastic seed boxes glued together, with all these greeblies stuck on. The pipe that came out from it was a bath overflow pipe. I bought 50 of those from a plumber in Borehamwood (the town near Elstree Studios, where *Star Wars* was shooting in 1976).

The little Imperial cap badge came from another shop in Borehamwood. It was some sort of pulley, from the middle of a record player, with a notch out of it for some reason. We ordered about 500 of those (see *Star Wars Q&A*, p56).

And the Imperial rank badges?

They were just push buttons from an electrical store on the Finchley Road! They came in blue and red. The Rebels had the round ones and the Imperials had the

rectangles. I believe there’s quite a controversy on the Internet about what all these ranks are. Of course, I don’t remember, because I don’t think I was using any system at all. I think the more senior they were, the more buttons they had!

What about Princess Leia?

She was very simple to dress in the first one. That look was really based on information we had from the U.S. The silver necklace I found in a jewellers in the Fulham Road.

[Editor’s Note: It was made by Lapponia Jewelry of Finland, and sculpted by Björn Weckström as part of his “space silver” line. Called “The Planetary Valleys,” the necklace is still being made. See *Set Piece*, p63.]





## Dressing for the occasion

How do you feel about all the homemade costumes that are now an integral part of *Star Wars* fandom?

It's great! I'm amazed by what they do. I did a thing down in Brighton a couple of weeks ago and about 10 guys from the 501st Legion turned up out of the blue! Last night [at Celebration Europe] they were all outside the pub! They're great.

But surely their costumes are more expensive than the ones you put together for the films?

Yes! In terms of costumes, the first two *Star Wars* films I worked on were nothing compared with the prequels. Things are much more over the top now. Maybe if I had done the second trilogy it would have been more fun!

Of course, your original costumes are now worth a lot of money, too. How does it feel to see them make such big sums at auction? Do you wish you'd kept a few?

I couldn't have kept them. They either went back to Lucasfilm or to Berman's. For the recent auction in London they rang me up and asked me to authenticate a couple of *Star Wars* things. One of them was a Rebel officer's tunic and the other was a brown robe. I'm pretty certain it was one of the Bes Kesabi robes. It might've been a double, as we had two. That was the one that went for nearly \$50,000. Unfortunately, I was not on a commission basis.

## FABRIC OF THE UNIVERSE

At the end of the original movie, all the principal characters are in slightly different outfits. Luke's is a bit more like Han's, for example...

Yes, I think Luke is wearing a yellow ski jacket—a stock Alpine jacket or something like that. Quite a lot of it was thrown together, but I'm sure I talked to George about that. It suggests that he's grown up a bit from the farm boy he was to a more Han Solo look.

What was the thinking behind the pilots' distinctive costumes?

They were racing driver overalls that we bought from stock. The Rebels got the orange ones, and the TIE fighter pilots had the same thing in black, with a variation of the stormtroopers' helmets.

Which costumes were the hardest to get right?

Well, the ones which I designed myself, with little input from the U.S., were the easiest: the Imperial officers and the Rebel pilots, and to a certain extent the X-wing pilots. The rest—the civilians, Aunt Beru, all that lot—we did with stock from Berman's.

Chewbacca was perhaps the most complicated, because he had a one-piece, pink-knitted Angora suit, with all the hair put on by a wig maker. It was actually a complete wig-making job. I think we made two of them. It was all great fun!

Did you design many other creatures or alien costumes?

We did all the Cantina ones. [Makeup Supervisor] Stuart Freeborn did the creature heads, and our costumes had to marry up with those. Mostly they were from stock, but we

had Lycra outfits made for the Martian girls [the Tonnika sisters]. It was a combined operation.

Was that the case with the stormtroopers, too?

Yes. The stormtroopers, of course, were designed by McQuarrie, but they were wardrobe baa. They were handed over to us to put together and put on people. That was quite a job. The wardrobe department was like a car factory, with pieces going past and people gluing things on.

Nowadays, some of those things have crept into modern day not police gear. You see people on television looking like they came straight out of *Star Wars*. Ah, these things came from science fiction films, really, but back then it was not what the wardrobe assistants considered to be normal work! ☘





INTERVIEWS: SCOTT CHERNOFF & JONATHAN WILKINS

# STAR FLY

THE UNSUNG HEROES OF STAR WARS ARE OFTEN THOSE ACTORS WHO PLAYED MINOR PARTS, UNNAMED CHARACTERS, OR EVEN FAIRLY MAJOR ROLES EVENTUALLY CUT FROM THE FILM. SOME HAVE EVEN ENJOYED A NEW LEASE OF LIFE, STAR WARS-STYLE, THANKS TO THE CONVENTION CIRCUIT. PREPARE TO MEET THE CHARACTER ACTORS WHO POPULATED THE BACKGROUNDS OF THE STAR WARS GALAXY!



## ANTHONY FORREST

Anthony, you played the stormtrooper who confronts Obi-Wan Kenobi. Originally there was an extra who was going to play that part, but Sir Alec Guinness wanted an actor to play against. What happened?

Anthony Forrest: I was in the hotel when George summoned me to the set. I had been out in the sun for a while and got myself a pretty decent sunburn. We were not due to shoot for a few days, so I'm thinking, "OK, what's up?" I go to the set. George comes up to me and he says, "Can you do me a favor? Can you put the stormtrooper uniform on and play a scene with Alec Guinness?"

I'm thinking, "Play a scene with Alec Guinness? Of course!" Within minutes, George and I were going through the script, I'm getting dressed in the stormtrooper uniform, looking at the line, "These are not the droids you're looking for..."

When we were doing the scene, it was necessary to do a guide track because the audio in those helmets was just terrible. You couldn't hear anything. In most of the rehearsals for the scene I had the helmet off, so somewhere there exists a picture of me doing the scene without the helmet on.

You're better known for playing the part of Fixer, Luke's friend who was cut from the final version of the film. What did George tell you about Fixer? Nothing! There wasn't a lot of background material to go on. George had described him as a grease monkey who worked repairing vehicles, droids, and things like that. He had his girlfriend, Carmie, who was played by Kip Stark. He was a friend of Luke's, a friendly face in this small town. Fixer was a pretty

edgy guy, like a surfer dude. Everybody would hang out at his place.

Do you think we'll ever see Fixer in any restored footage on a future DVD release? People ask that question quite often. I'd love to see it, but we don't have any control over that. It's up to George. I think in the future, eventually, it will be done. George is very good at holding things back and letting them out when the time is right. The scene is still rough; the audio hasn't been

# YEARS

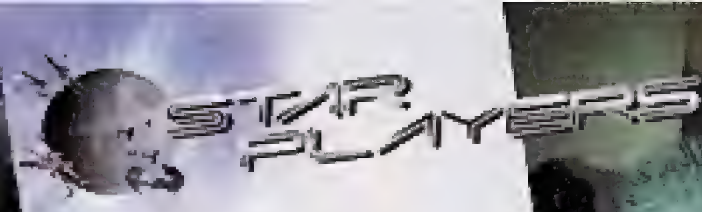
re-dubbed, there's no color correction on what you see. Before any release, George would have to go back in and have the guys at ILM clean it all up to match the original film. It's just a matter of George making the decision.

Part of the problem was that the original cut was too long. I met [editor] Richard Chew at an Academy Awards screening of *Star Wars*. From an editor's perspective those scenes are exposition; they're explaining a little more about Luke and his background, who he hung out with, why he wanted out of this small town and to get to where the action is. The editor needs to get to the action sooner.



Anthony Forrest as Luke and Mark Hamill as Obi-Wan Kenobi in the original version of *Star Wars*.





## Why has Star Wars endured?

What made Star Wars really brilliant was that element of spontaneity, that coming together of the whole world for the first three movies. It was such a spontaneous thing, for George and the crew as it was for the actors, and that kind of transferred to the movie. It evolved into this strange universe, and everybody brought into George's dream.



## PAUL BLAKE

Paul, you had a unique experience under the mask as Greedo, a very iconic if minor character in the Star Wars universe. Was it hard to act in there? How heavy was that mask?

Paul Blake: I was quite a snotty young actor when I came to Star Wars. I'd just been doing Shakespeare before. I did a play with Alec Guinness as well the year before, so the only person I knew on Star Wars was Sir Alec. I thought "I'm too good for this science fiction stuff." I went up to George and, I think, the second day after I got the job and I said "Look, I'm playing this alien. How do you want me to play it?" He looked at me for about five seconds, then he said, "Play it like they do in the movies." That's the best advice I've ever had. From anyone! It was hard because when you're in a rubber head, all you can do is not bump into the furniture and try not to set the star on fire!



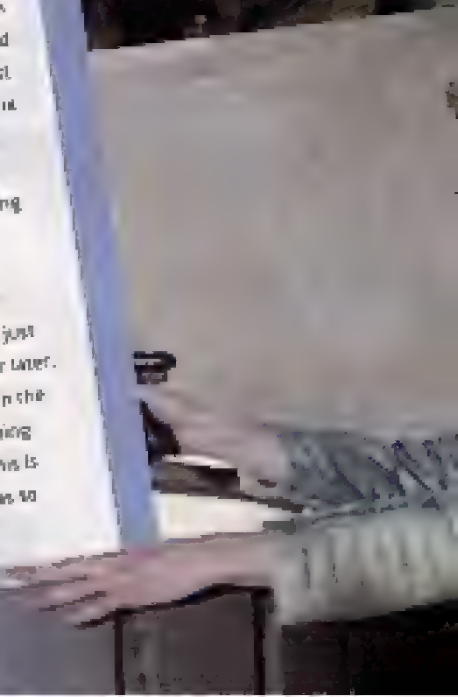
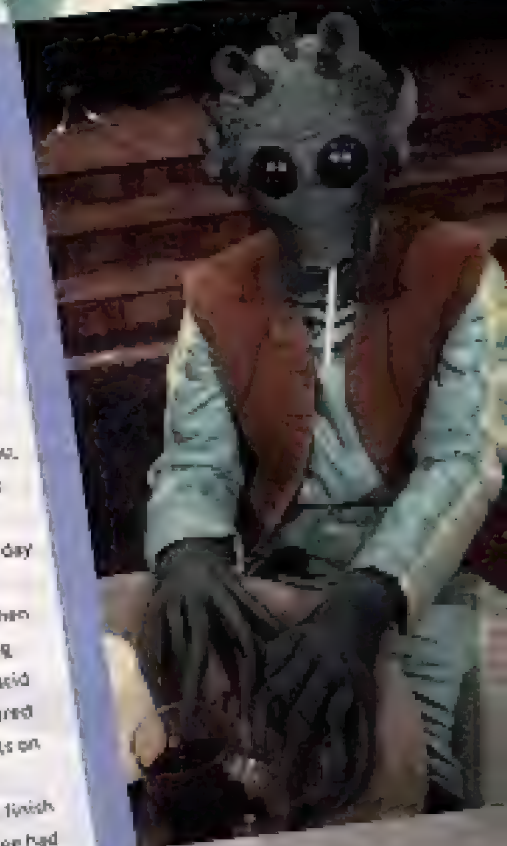
Can you explain why the part of Greedo was also played by Maria de Aragon? When do we see you? I did all my stuff originally with the actor who played Jabba the Hutt, a very sweet Irish actor named Declan Mulholland. We shot a lot of Harrison Ford, Alec Guinness, and me wandering around. The famous Greedo scene, where he gets blown away by Harrison through the table, was actually an afterthought. [shot] on a Friday afternoon.

I wondered "How are they going to do it?" They said, "We'll get a dummy. We'll fill the dummy with explosives. We'll blow the dummy up. We'll quickly take the uniform off the dummy, stick it back on you, and then you can fall forward and die." So we went ahead and did all this very quickly, because everybody wanted to get home. It was a very hot day and the last week of filming. I was sitting there ready. I fell forward and we filmed that bit but then they realised there wasn't enough smoke coming from Greedo. So they got some acid! They put acid on my uniform, which was already on fire. It flared up and we finished the scene. I finished my bits on Star Wars, so I left the set.

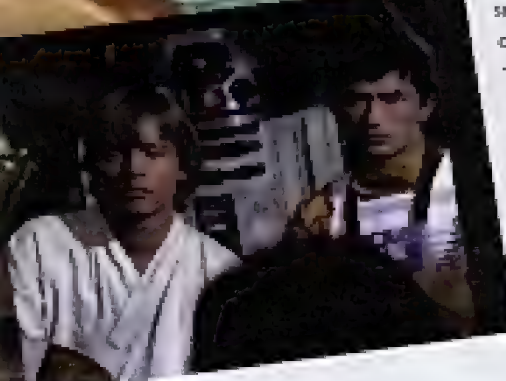
Later, George decided he wanted a bigger finish [to the scene]. He wasn't happy with it. George had no close-ups of Greedo at all, and I'm gone. He just had the mask, which is why he had to use Maria six months later in the U.S. to do the close-up shots. When you see the ears move, and the little nose move, that's not me, that's Maria. I did everything else. I did all the dialogue.

Where did you see the film for the first time?

I was abroad at the time and I went to see it just like any other fan, at the cinema about a year later. I'd heard lots about it by then. I was sitting in the audience, and after seeing the spaceship going overhead everybody just went "Oh wow! This is fantastic!" When my little bit came on I was so excited I jumped up and said "That's me!"







## COLIN HIGGINS

Colin, you were a mystery for years. Did you even have a name, or were you just a "Rebel pilot"?

Colin Higgins: I'll tell you my story. I was originally cast as Wedge. I screwed it up, and I got fired—that is the true story. Every actor sometimes gets fired if they screw it up and mine just happened to be on Star Wars.

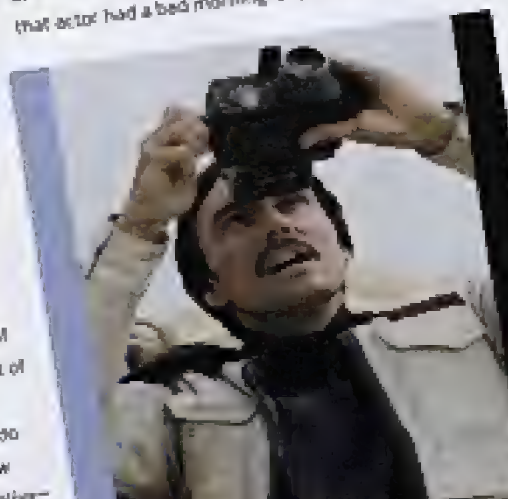
I'd never been near a film before in my life. I didn't know anything about film. I'd done a lot of television. We had rehearsals, we talked about what we were going to do, you met the director while you were doing it, and if there were any problems you could quickly iron them out.

Like a lot of people, I had a massive amount of lines in the original script, more than 90 percent of which were cut. I can't really remember my opening lines. I'd done what a lot of TV actors do which is you know the lines, but you don't know them too well, because you want it fresh and alive—and that was a mistake.

I waited in a little room for a few days; nobody came near me although I do remember Mark Hamill and Harrison Ford coming to see me. The next thing that happened was that I was dressed the same as about a thousand extras (as a Rebel pilot). Finally, we're told we could go for lunch. I went down in this costume and I was shunted into the extras line. I felt it and tried to get into the actors line, got called back into the extras line, explained things, got back into the actors line, and got some food. By this time lots of extras were getting very, very grumpy. I was thinking, "Boy, this hasn't started well..."

So you were somewhat of a trouble-maker? Eventually I was brought down to the set, a vast room full of "thousands" of people dressed just like me. I sat next to Mark and the assistant director came along and said, "Mr. Lucas only has one note: do it fast!" That's an awkward note for an actor who doesn't quite know the lines that with I began to get spooked and once that happens to an actor, it's downhill. We got through it, but whenever you hear "Let's try it from another angle" you know they're losing confidence in you. As they lose confidence in you, you lose confidence in yourself. I finished for the day, went outside... and threw up.

Actors often go through problems like that. I did Mission Impossible and I had to rush up the steps of the Tate Gallery with a microphone. I had a long spiel about parents and drugs. I rushed up and I shoved the microphone in front of the other actor and he couldn't remember one word. I started again, I went up the steps of the gallery, and again and again, he forgot his lines. You see my name on the credits for Mission Impossible, and people say "I love the movie," but you don't see John Jones, CNN reporter, rushing up to Tom Cruise, because that actor had a bad morning. So, it does happen!



## GARRICK HAGON

Despite being mostly cut from the picture, Garrick, you bonded well with Mark Hamill in Tundela. Garrick Hagon: It was incredible! Mark had read the script and knew it very well, and he felt that way about Bugs right from day one in the wardrobe division when we were putting together our costumes. The relationship had that intensity and that kind of excitement. He said "You know, you've got a great part!" I did... and the character died.

Can you remember first seeing the finished Star Wars?

I think it's very hard for actors to go and see a film that they're in as all you're waiting for is to see your face! You can't really take it all in. It's later that you really appreciate it, but it was still a thrilling moment. I remember watching it and catching Gary Keillor, and saying "Gary, it is absolutely fantastic!" Underneath all that was a great deal of acting. I've got to say (as I'd been cut out of the movie), all that is in the past, far, far away!






# STAR PLAYERS

Why has Star Wars endured?

I think what the original Star Wars had going for it was that it felt like an independent film at the same time that it felt like a studio film. There was an enormous amount of energy, with decisions made at the last moment, when the cameras rolled and then people asked: "How are we going to shoot this thing?"

George Lucas is very shy, that's a fact. But he had a vision and he managed to stage that vision which is, in any director's position, miraculous because people are pulling you in all sorts of directions. He had a very clear vision. To have the end result still going strong 30 years later is amazing! 



## REBEL, REBEL

Actor Derek Lyons played two parts in the original Star Wars. Not only did he get to present medals to our heroes, but he was also a Massassi Temple Guard, standing firm to ensure the ceremony progressed without a hitch...

What was it like making the film?

I loved every bit of it, I still feel as though it was only yesterday, the memories are so vivid. There were rumors at the time about toys being made and the possibility of sequels. The whole experience was very relaxed. We even sang "Happy Birthday" to George Lucas on set!

What was your costume like to wear?


It was an old British Army uniform in olive green, and was very itchy as it was made of wool and felt like cardboard. It was extremely hot and as it was a particularly hot summer during filming, it could get uncomfortable! The helmet was made from clear glass and made me feel tight-headed when I wore it. The Mandalorian's cap was very comfortable in comparison. I wore my own black shoes (leather loafers). In fact, most of the costumes on the movie, apart from the main stars, were made from old boiler suits (coveralls). They had a tight budget.

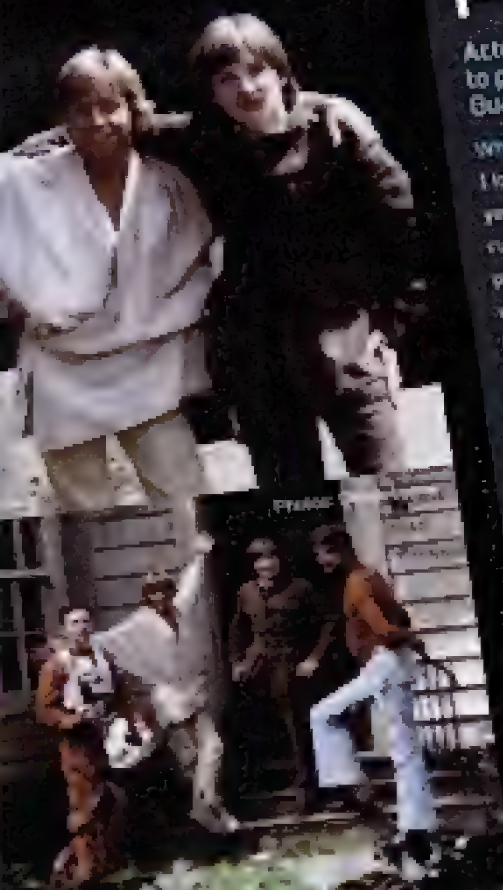
Did the sets look as impressive in real life as they did on screen?

I was really impressed by the sets. I had never seen anything like it in my life, as this was the first film I worked on. I was in awe of the scale of the production. The Massassi Temple was enormous and looked so real. It was also incredibly dusty and made people sneeze a lot. The sets were solid and gave the impression of being real. We would all have a closer look during breaks in filming. The briefing room set was very detailed with Perspex glass (acrylic).

How was working with George Lucas and the cast?

George Lucas was a very quiet and totally focused man. Harrison Ford was a man of few words who seemed to really enjoy his role. I got on well with Peter Mayhew and we would visit the Shepperton pub at lunchtime together, sitting outside, talking, and enjoying the sunshine. He told me about his life and how he worked in a hospital before becoming an actor. I was fascinated by his height and asked him how he felt about being so tall; he replied in a very dry manner, that he was used to it, but found it difficult to get shoes to fit! He had to get them made specially.

Carrie Fisher was very sweet and I had a crush on her at the time! When she smiled at me I would blush profusely, as I was very shy. One day she forked in discomfort as she had a splinter in her foot. I volunteered to remove it for her, which I did and she kissed me on the cheek. I blushed as red as the Emperor's Guard! 

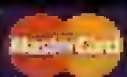




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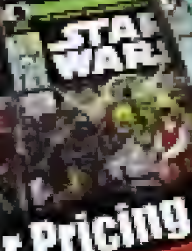
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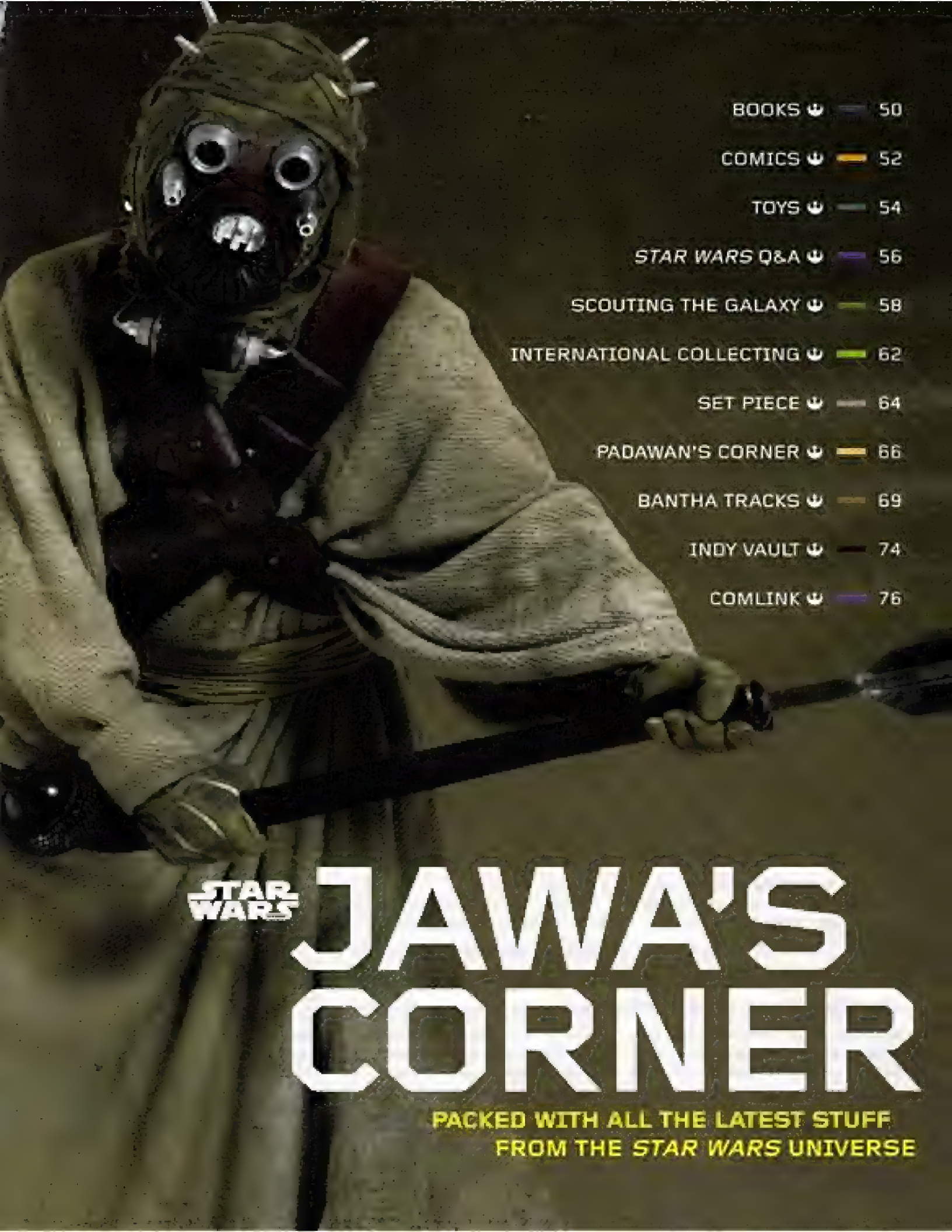
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## BOOKS



WORDS: JASON FRY

# FURY UNLEASHED UPON THE GALAXY

AARON ALLSTON TELLS THE TALE OF A GALAXY—AND A FAMILY—COMING APART

**S**even books into the *Legacy of the Force* series, much has been revealed and battle lines have been drawn. Jacen Solo is lost to the dark side of the Force, reinventing himself as the Sith Lord Darth Caedus. The Jedi Order, led by a grief-stricken Luke Skywalker, has broken with him and with Coruscant's government. And Jacen's parents, Han Solo and Leia Organa Solo, have accepted that they may have to see another son die to save the galaxy.

Such a precarious state of affairs can't remain stable, of course—and in the aptly named *Fury* (Del Rey \$7.99/Arrow Books £6.99), Aaron Allston begins to tear things apart. The war between the Galactic Alliance and the Corellian-led Confederation intensifies, with increasing savagery on both sides. Jacen and the fallen Twi'lek Jedi Alecto Rar finally face their pursuers. Luke must confront his bottomless grief, and try to arrest the Jedi's drift. And caught in the middle of these battles is a little girl with a terrible secret she herself doesn't know.

As belies a civil war dividing former colleagues and families, *Fury* has its share of betrayals, plots, and confrontations. Jacen squares off publicly with his mother over the galaxy and how it should be



## LESSONS TO LEARN

Along the way, the reader will find parallels between *Fury* and earlier tales of the *Star Wars* saga. For example, there's a disquieting echo of a very famous scene from the original trilogy (saying more would ruin it), along with familiar settings given an eerie twist, such as the Endor Moon disfigured by a massive chunk of Death Star superstructure.

That arresting image, Allston says, serves double duty in *Fury*. On the one hand, he says, it was

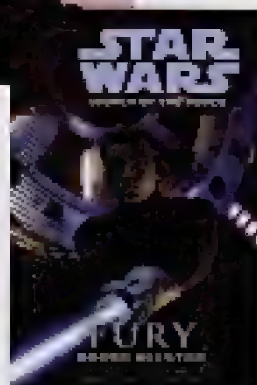
the Luke/Jacen conflict, having a visual reminder of that earlier conflict seemed like a natural element to include."

Asked about that key scene echoing the original trilogy, Allston notes that "the context is very different, making the scene creepy and wrong in many ways. Readers can rereexperience the original scene, but also get this new and different significance from it. Basically, it's all about demonstrating that

these sorts of events and trends are cyclic in nature, but they don't recur exactly—they're different for each generation."

The newest generation in the *Star Wars* saga is represented by Allana, the daughter produced by a secret liaison between Jacen and Tenel Ka, the Jedi turned Queen Mother of Hapes. Little Allana emerges as a character in her own right in *Fury*, one the reader roots for and frets over. And she's well-

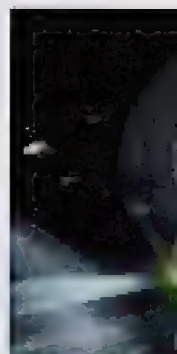
drawn. For example, her internal conflict over a mistake Jacen doesn't know he's made is wrenching for the reader and perfectly observed by Allston. Allana, Allston admits, was a challenge. "Given my inexperience at ever being a young girl, I was somewhat daunted by Allana until I figured out that for many of the characters, *Fury* was all about the learning process," he says. "We see Jaina learning everything she can to prepare herself for possible confrontations, we see Jag learning how to reach Jaina across these barriers of her obsessiveness, we see Ben learning how to express thoughts and emotions that are very complex



"For the first time I was aiming a series toward its conclusion, which meant bringing characters to the vicinity of their final emotional forms." — Aaron Allston

governed, faces a Jedi strike team led by Kyle Katarn, and is hunted by a squadron of ace Jedi pilots. Jaina Solo, Zekk, and Jagged Fel must discover the secrets of the Sith Lumiya, but Alecto Rar and a strange Sith craft await them. Coruscant and Corellia's war comes to a head at Centerpoint, a terrible weapon in the hands of a psychopath.

inspired by "the visual stylings of a lot of anime I've seen over the years. Gigantic, evocative wreckage on alien landscapes sometimes pops up in anime, with very striking results. Also, since *Fury* is all about the war, and the *Legacy of the Force* is to a certain extent about the parallels between the Luke/Vader/Palpatine conflicts and





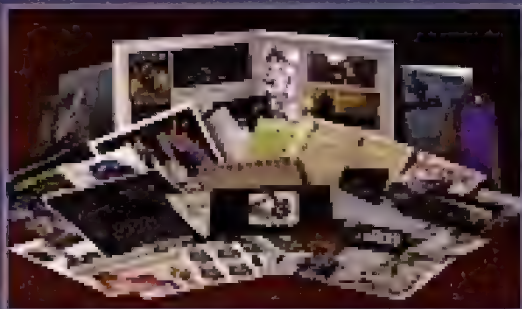
for a teenager and, in so doing, affect his father. When I figured that out, I decided to think of Ailana first in terms of how she learns to understand, practically and symbolically, the circumstances the story places her in. I also tried to better define the relationship between her and Jacen in terms of the methods he uses to try to teach things to her. A lot of characterization snapped into place for me at that point."

#### COMING TO A CONCLUSION

The *Legacy of the Force* series is written in rotation by Allston (who kicked off the series with *Betrayal* and penned the fourth book, *Exile*), Karen Traviss, and Troy Denning. Like Denning, Allston also contributed to the epic *New Jedi Order* series, ultimately brought to fruition by a dozen writers. Asked to contrast that with *Legacy's* smaller roster, Allston says that he, Traviss and Denning "were better at communicating, which meant that we could hand elements like subplots, themes, character arcs, and so on from writer to writer with greater confidence that they would be preserved and advanced. Or we could say, 'I'd like to reserve continuation of this detail to myself, in my next novel, if that's all right.' We also knew better how to ask for new story elements to be foreshadowed in one another's novels, to gauge how story elements might prove problematic to the series and ask that they be reined in, to ask one another for help, and so forth."

As a writer, he says, *Fury* was different for him from its predecessors because "for the first time I was aiming a series toward its conclusion, which meant bringing characters to the vicinity of their final emotional forms but not getting them all the way there. That is a tricky pacing task."

Allston was the first to wrap up his work on *Legacy*, a milestone he admits he wasn't entirely happy about. "I got to the end and didn't want to be through," he says, adding, "It has some of the same qualities as staying to the very end of a fun convention and watching the staffers begin to break everything down." ☘



## DIGGING INTO THE VAULT

A New *Star Wars* volume unearths marvels from the Saga's history

**W**hat to get the *Star Wars* fan who has everything? You won't do much better than *The Star Wars Vault: Thirty Years of Treasures from the Lucasfilm Archives* (HarperEntertainment, \$85/Simon & Schuster \$40). Because trust us, that *Star Wars* fan doesn't have this stuff.

Stephen J. Sansweet and Peter Vilmur's book is a celebration of the movie's considerable cultural impact. In addition to 35,000 words, the *Vault* offers a wealth of gorgeous photos and two CDs. Its greatest marvels are literally outstanding reproductions of pieces of *Star Wars* history.

Imagine holding a copy of the questionnaire given to those who attended the first (and only) test screening of the original *Star Wars*. Or reading a copy of an invitation to drinks with Ayn Guinness on his final day of shooting. Or poring over replica Lucasfilm Christmas cards. There's even an iron-on shirt transfer that was available in stores a generation ago. Get a T-shirt and an iron-it works!

Sansweet, head of fan relations for Lucasfilm, says the *Vault* was inspired by his 1998 *Star Wars* Scrapbook: *The Essential Collection*, which reproduced a mere six items. After Episode II, Sansweet began talking up the idea for what would become the *Vault*. Figuring out what could be reproduced—and how—was "a chicken-and-egg kind of challenge." Which should come first: the items, or the organization of the book? How should they be grouped together? What was the budget? The pair decided "not to worry about budgets, just select the coolest things." The only

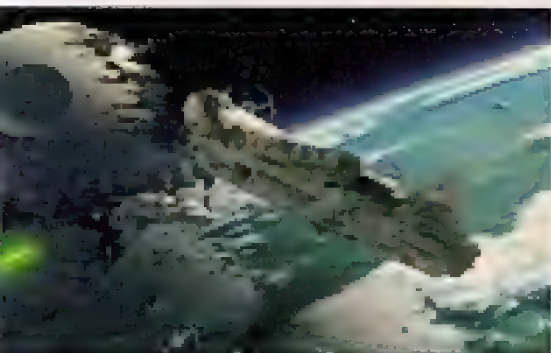
restriction, as it turned out, was that the items had to be *real*.

The items emerged from their own collections, and from Lucasfilm's archives. Asked about his favorite, Vilmur votes for the boxed audio tape from American Graffiti titled "Reel 2 Dialog 2"—the inspiration for a certain droid's name. "I had always wanted to see it and wondered if it still existed," he says. "Fortunately, after a long hunt, it was located and photographed—for the first time."

Sansweet says hunting through the archives was like the final scene of *Raiders of the Lost Ark*. "I think my supreme moment of ecstasy was sitting in a small, unoccupied office in the Chairman's suite and being presented with a cardboard box that truly contained the Holy Grail—or Grails—because it was filled with George's handwritten treatments and full scripts for the entire saga." Two items were reproduced: the title page of Episode I's rough draft and Lucas' November 1977 handwritten treatment for *The Empire Strikes Back*.

One selection may surprise fans: a recording of Carrie Fisher's infamous "I'm Day" line, from the even more infamous Holiday Special. Sansweet needed permission from Fisher and Lucas. Figuring Lucas would leave it up to Fisher, Sansweet tried the actress first. "We needed a yes or no in two days—Carrie listened to it, apparently said something like 'Whatever' and I was able to get a memo to George for a quick sign-off. I think she sounds pretty good!" A reproduction of the lyric sheet even lets you sing along.

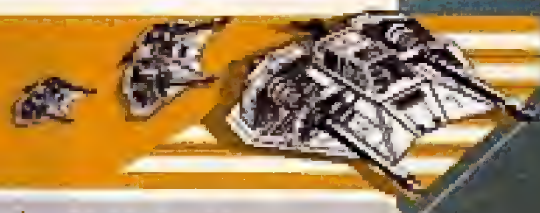
What more could a *Star Wars* fan want? ☘







# COMICS



WORDS: DANIEL WALLACE

## PLOTTING THE VECTOR

FOUR COMICS RELATE ONE STORY IN 2008'S BIG STAR WARS CROSSOVER

**I**n January 2008, for the first time in the publishing history of *Star Wars* comics, all four regular titles will unite in a multi-part crossover. Entitled "Vector," the story features Zayne Carrick, Darth Vader, Luke Skywalker, and Cade Skywalker in a 12-part saga that spans four millennia. It's the biggest *Star Wars* comics event of 2008, and one of the most ambitious such projects ever attempted.

Crossovers have long been staples of the superhero universes, from *Secret Wars* and *Crisis on Infinite Earths* in the 1980s to the recent offerings of *Infinite Crisis* and *World War Hulk*. In fact, the idea behind "Vector" came when Dark Horse's Randy Stradley and Chris Warner visited a local comics shop as the staff unpacked the latest shipments of Marvel's *Civil War* and DC's 52. "We were commenting on how the two majors repeatedly bring out these crossover series," says Stradley, "and Warner said, 'That's the comics industry for you—we never run out of the same idea.' It was funny at the time, but a couple of days later I got to wondering if we could have 'the same idea' with *Star Wars*."

"It took us a year to get the story to a point where we were confident enough to propose it to Lucasfilm."

### TIME CHALLENGE

On paper, it seemed like it could never work. The current *Star Wars* titles—*Knights of the Old Republic*, *Dark Times*, *Rebellion*, and *Legacy*—take place in completely different eras. *Knights* showcases the adventures of Jedi Zayne Carrick, a whopping 4,000 years before the *Revenge of the Sith*-era *Dark Times*, while the Classic Trilogy timeframe of *Rebellion* is nearly 140 years before the future world of *Legacy* and Luke Skywalker's descendant Cade. Without resorting to time travel, what event could weave together the scattered centuries?

Fortunately, the writers were eager to take up the challenge. *Legacy*'s John Ostrander had been involved in the planning stages of 1986's *Legends* crossover at DC Comics, and had firsthand knowledge on how to go about building a multi-stage

story. "To say that the final story was a group effort would be an understatement," explains Stradley. *Knights*' John Jackson Miller helped identify the major threat element of the story, while *Legacy*'s Jan Duursema figured out a way to tie that into an overarching menace identifiable in all time periods of the *Star Wars* mythos. Ostrander watched over the narrative to ensure that each story beat came backed by solid character motivations, and that each event had more than a passing effect on the characters. Mick Harrison and Rob Williams (charged with the tightly-focused *Dark Times* and *Rebellion* chapters respectively) brainstormed additional twists to amp up the drama of the crucial second act. "It took us a year to get the story to a point where we were confident enough to propose it to Lucasfilm," says Stradley, "but that was time well spent. The outline was approved on the first pass."

### ANCIENT EVIL

Details of the "Vector" saga are top secret, but Stradley has offered some hints. The adventure hinges on the unearthing of an ancient evil, one which grows more dangerous as the centuries pass. The four most powerful Force-users from each era will confront the threat in their own way. "Vector" promises to add to the Expanded Universe's overarching mythology while answering little questions along the way, from the origin of *Knights of the Old Republic*'s mutated rakghouls to the mystery of what the crew of the *Chumele* (the smuggling ship from *Dark Times*) have been hauling around in their cargo hold.

Says Stradley, "We think we have the basis of a cool story, one that will compel readers to follow it through all four [comic books] of our series. And hopefully, win us some new readers along the way!"

### "VECTOR" CHECKLIST

Following the complete course of "Vector" will span a year of real time and 4,000 years of *Star Wars* time, but don't let that discourage you. Here's a complete chronological checklist to the 12-part saga: *Knights of the Old Republic* #25, *Knights of the Old Republic* #26, *Knights of the Old Republic* #27, *Knights of the Old Republic* #28, *Dark Times* #11, *Dark Times* #12, *Rebellion* #15, *Rebellion* #16, *Legacy* #29, *Legacy* #30, *Legacy* #31, *Legacy* #32.





## "VECTOR" PRIMER

Mixed out on some recent *Star Wars* comics? While "Vector" is intended as a friendly jumping-on point for new readers, fans who want to fill any gaps in their knowledge can get up to speed with the following trade paperbacks.

### *Knights of the Old Republic: Volume 3: Order in the Empire*

(written by John Jackson Miller with art by Brian Ching, Dustin Weaver, and Harvey Tobiao) The latest trade paperback of the *Knights of the Old Republic* for sale January 2008 and collecting issues #10-18) showcases an ancient galaxy far removed from the concerns of Empire vs. Rebellion. Instead, the galaxy is rocked by the Mandalorian Wars and the threat of the Sith, as wrongfully-accused Padawanayne Carrick struggles to clear his name.

### *Dark Times: Volume 1: The Force Unleashed*

(written by Walter Hartley and Mark Harrison with art by Douglas Wheatley) A fugitive Jedi and a displaced alien guerrilla struggle to survive in the newly-appointed Galactic Empire. The quirky crew of the *Ultimate* and other supporting characters make their first appearance in this volume, set after *Revenge of the Sith* and collecting issues #1-5 of the Dark Times series.

### *Star Wars: The Force Unleashed*

(written by Rob Williams with art by Brandon Radeaux and Michael Lacombe) The story of "Tank," Luke Skywalker's friend from his childhood on Tatooine, is told in this collection of issues #1-5. Set in the classic timeline between *A New Hope* and *The Empire Strikes Back*, the tale seethes with conflict as Tank is torn between his loyalty to his friend and his duty as a commissioned Imperial officer.

### *Star Wars: The Force Unleashed*

(written by John Ostrander with art by Jan Duursema) The future of *Star Wars* is told in this collection of issues #1-3 and #5-7 of the ongoing series. A resurgent Sith and a fractured Empire provide the backdrop, as Luke Skywalker's descendant Cade struggles to live up to the expectations of his famous name.





# TOYS

WORDS: JEREMY DECKETT

## BRINGING BATTLEFRONT TO LIFE!

FROM CONSOLE TO COLLECTIBLE, HASBRO UNLEASHES THE ARMIES OF BATTLEFRONT II

### Hasbro Battlefront II Action Figures

No one ever thought that LucasArts could improve upon its blockbusting *Battlefront* game, but in 2005 it released the sequel and added more planets, spaceships, maps, and characters—including Jedi for the first time. Now Hasbro has gathered all the best army builders into two sets that allow you to re-create the most epic struggles from the Clone Wars.

The Clone Set features the clone sharpshooter, heavy trooper, clone trooper, clone engineer with new helmet, galactic marine with new chain gun, and jet trooper with new jet pack, helmet, and gun. The Droid Set includes a destroyer droid, three battle droids (one of which has a new gun), Grievous' bodyguard, super battle droid, and ammunition droid. Both sets come in window-box packaging that will let you enjoy these great multipacks even while they are on display!



### Sideshow Luke Skywalker, Rebel Commander—Bespin

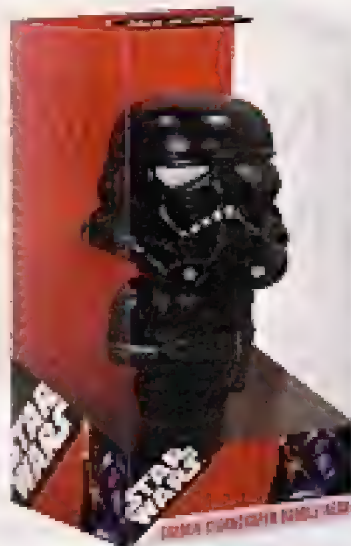
From whiny farm boy to last of the Jedi, the hero of the Rebel Alliance needs no introduction. This new 12" figure, with over 30 points of articulation and sporting an authentically sculpted likeness of Mark Hamill, deserves plenty of praise.

The figure comes complete with a movie-accurate costume that includes a finely stitched jacket and pants with pockets, a tank-top undershirt, leather effect boots, and a detailed belt with holster. Add to that a blaster pistol, a lightsaber hilt, an ignited lightsaber, and four different interchangeable hands. Plus, if you order the Sideshow Exclusive edition it includes a unique accessory, the auto-tourniquet used to stabilize Luke after he suffered the loss of his right hand in his duel with Darth Vader. All of this, as well as a special display base, for \$54.99.



### Funko Shadow Stormtrooper Bobble Head

Funko, the masters of zany PVC, has scored another direct hit with the latest addition to its Wacky Wobbler series. Stick this stealthy agent of Imperial intelligence on the dashboard of your car, truck, or speeder bike to show off your allegiance to *Star Wars*. Available from October as an exclusive from [StarWarsShop.com](http://StarWarsShop.com) and Action Figure Express for \$14.99.



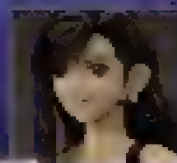
### Animated Han Solo Maquette

The coolest smuggler of all is stylin' with this new release, limited to 3000 pieces worldwide, from Gentle Giant Studios. Sculpted in the cult style that has caught the collecting community's attention, this 8" beauty has a specially-designed base that will interlock with the upcoming Chewbacca Maquette. Now you can make your collection the envy of the Kessel Run in November by laying out \$80!

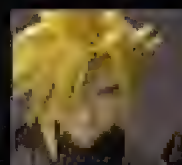
SQUARE ENIX PRODUCT

## FINAL FANTASY VII

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Approximately 7 1/8" tall



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**AERITH GAINSBOROUGH**  
Approximately 7 2/3" tall



## FINAL FANTASY VII

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# Q&A



WORDS: LELAND Y. CHEE

## "LIKE SOMETHING OUT OF A DREAM"

HAS LUKE VISITED DAGOBAH BEFORE?  
WHO SURVIVED THE SAIL BARGE EXPLOSION?  
AND WHO KNEW VADER'S REAL IDENTITY?

[US] *Star Wars Insider*, Titan Magazines,  
8205 Santa Monica Blvd., #1-296,  
West Hollywood, CA 90046-5972, USA  
[UK] *Star Wars Insider*, Titan House,  
144 Southwark Street, London, SE1 0UP, UK  
[EMAIL] [starwarsinsider@titanemail.com](mailto:starwarsinsider@titanemail.com)



Was Luke Skywalker ever on Dagobah as an infant? In *The Empire Strikes Back*, Luke mentions "There's something familiar about this place," indicating that he'd been there before. The only time this could have happened was when Luke was an infant at the end of *Revenge of the Sith*. The bonus footage included on the *Revenge of the Sith* DVD shows Yoda arriving alone.

Also, when Luke enters the cave under the tree, what is the story behind the clearly artificial structure that comprises the walls of the cave? Was this a part of some past settlement on Dagobah? In Timothy Zahn's *Heir to the Empire* series, it was said that Yoda defeated a Dark Jedi there, which accounted for the dark side of the Force permeating the place.

Tom Schaefer, Mountain Home, AR

The official continuity is Yoda arriving on Dagobah alone, as portrayed in the deleted scene from

*Revenge of the Sith*. According to the earlier scripts, when he arrives on Dagobah, he emerges from his escape pod surveying the unfamiliar terrain. Yoda has never been to Dagobah before, so Yoda's battle with a B'plashii dark Jedi on Dagobah as described in *Heir to the Empire* is no longer considered part of continuity. It's still possible that a mortally wounded dark sider made it to Dagobah after a confrontation with Yoda, but the battle did not take place there. Luke has never been to Dagobah prior to *The Empire Strikes Back*. Why it is familiar to him is one of those unexplained mysteries. Maybe it really is "like something out of a dream."

As for the portions of the cave that seem constructed, it's entirely possible that they are part of what Luke "takes with him" in his duel with Vader. They add a surreal element to the scene, and there's no guarantee that the constructed walls are there in reality.

Which of Jabba's Palace goons survives the explosion of the sail barge in the Tatooine desert, since many characters are found in EU material? "JeeC", via internet

The fates of many of the characters seen in Jabba's Palace are revealed in the short story anthology *Tales from Jabba's Palace*. According to those stories, some of the more well-known members of Jabba's court who embarked on the fateful trip went on to survive the battle. They probably escaped on the starboard side of the sail barge away from the Seriacc's maw, which is the side of the barge we don't see in the film. Bib Fortuna, Tessek, Bubo, Saelt-Marae ("Yak Face"), Hermi Odle, J'Daillie, and the members of the Max Rebo Band are among the survivors of the sail barge explosion. Bossk, whose appearance aboard the sail barge is often overlooked, also managed to survive.

Most of the casualties during the battle that we see onscreen deaths for are Jabba's lower ranked guards and henchmen, including Yales Orren, Nylsed,



Can you spot who will survive and who will perish?



Tajm, Dren-garen, and Vizam. All the skiff guards including Kithaba, Velken Tizeni, the two Weequay skiff guards, Vedain, Klaatu, Barada, an unnamed Nikto guard wearing a turquoise tunic, and Pote Snakin (the driver of the escort skiff) were killed. Confirmed deaths from the destruction of the sail barge include Ree-Yees, Wwoof, Gauron Nas Tal, Cane Adiss, Ginan, and Salacious Crumb.

Characters like Dengar, Ephant Mon, Melakili, Amanaman, Yarna d'ai Bargan, Doalyn, Shesa Tiel, and of course, Arica (aka Mara Jade) survive due to the fact that they weren't part of the execution party.

Named characters seen aboard the sail barge whose fates remain unknown: Geezum, Fobec, Loje Nella, Nizuc Bek, Thul Fair, Rays Ryjerd, and Yorgit.



Just before Anakin walks into the Chancellor's office to inform Palpatine that Obi-Wan has found General Grievous, Palpatine is looking at a red hologram with a spherical object on it. Are these the Death Star plans that Dooku gave to him?

"GeneralGrievous16591", via internet

Nothing I have seen or heard suggests that the schematics Palpatine is looking at are the Death Star plans. If that was clearly the intent of artists, you'd think they'd want them to include the superlaser focus lens and the equatorial trench. No one makes mention of this in the DVD audio commentary, making it highly unlikely. Attempting to decipher the letters in the "Star Wars 76" font produce only gibberish (not to mention the fact that the letters would have been backwards from Palpatine's viewpoint). My first guess is that the spherical object represents just some random planet.

As a humorous aside, for a very early version of the scene, Visual Effects Supervisor John Knoll had Palpatine playing online poker (and losing).

In the post-*Return of the Jedi* Star Wars continuity, how well-known are things like Vader's true identity as Anakin Skywalker, the fact that Emperor Palpatine was a Sith, and the idea of the Prophecy and the Chosen One? If any or all of these concepts are common knowledge, when did this information become known to the galaxy on a widespread basis?

Aaron Sanner, via internet

Vader's true identity as Anakin Skywalker would not be known to the galaxy at large until many years after the Battle of Endor. This becomes an issue in the first novel of the Black Fleet Crisis trilogy, *Before the Storm*, that takes place 12 years after *Return of the Jedi*. While it was well known that Darth Vader was a Dark Lord of the Sith, most commoners in the galaxy would not comprehend exactly what this actually meant, other than the fact that Vader inspired fear. Palpatine, on the other hand, never publicly revealed his identity as a Sith while he was Emperor. It would not be until after his death that this information would come to light. As with much of Jedi lore, the Prophecy of the Chosen One would not be common knowledge outside the Jedi Order.

I was reading thorough my *Star Wars Encyclopedia* by Steve Sansweet, and I noticed on page 319 there is something on the picture of the Star Destroyer *Tyrant*.

On the right side of the *Tyrant* there is an inscription "We Break for Nobody." I have never seen anything like that on any of the Star Destroyers from the movies or any other pictures. I was wondering if it was a joke referring to the *Spaceballs* movie or if the *Tyrant* or any other Star Destroyers had any actual markings.

Wade Evans, Fort Wayne, Indiana, USA.

What a fantastic discovery! We had to look for ourselves to see that it was true. This is the first time anyone here has spotted this, Steve Sansweet included. Many of the images used in the *Encyclopedia* were reused from the Decipher *Star Wars Collectible*



Card Game though the words don't appear on the *Tyrant* card. It certainly wasn't on the ILM model and it hasn't appeared in any other source. So either it was added by someone at Decipher before the art was delivered to Lucasfilm or it was added by an art editor working on the book. It's clearly a nod to *Spaceballs* but it's anyone's guess as to whether the spelling of "break" was intentional, or some sort of comment on working conditions at the time. Should anyone come forth with the full story, we'd be happy to address it in a future issue of *Insider*.

None of the *Star Destroyer* props from the original trilogy had any visible markings.

I am looking for help in finding the artist responsible for the Galactic Empire emblem (cog) and the Rebel Alliance symbol back in the 1970s. Could it have been John Mollo (costume designer, *A New Hope*) or maybe Joe Johnston, or some other artist?

Scott Winters, 501st Midwest Garrison TK-1491



I forwarded your question to John Mollo and here's his reply: "The metal insignia used on the Imperial Officers' cap and belt buckles, was an aluminum pulley which was part of a record turntable mechanism, which we bought in bulk and used exactly as they were. The circular black and white logo used on the Imperial helmets was designed by me, and was based on a series of sketches working out the possible use of shapes occurring in 18th Century fortification.

"The Rebel logo I take to be the one on the Fighter Pilots' helmets. This was again designed by me—no particular sources used this time."

Yet another *Star Wars* mystery laid to rest by the *Insider* Q&A. Great question.

How old is Princess Leia during the events of *Return of the Jedi*?

"JoeC", via internet

Princess Leia is born during the events of *Revenge of the Sith* which take place 19 years before *Star Wars: Episode IV A New Hope*. It should be noted that some earlier published sources had this event taking place 18 years before *Episode IV, Return of the Jedi* takes place approximately four years after *A New Hope*, making Leia about 23 years old. In the real-world, actress Carrie Fisher was 19 years old when principal photography on *Episode IV* began and 25 years old when *Episode VI* principal photography began.





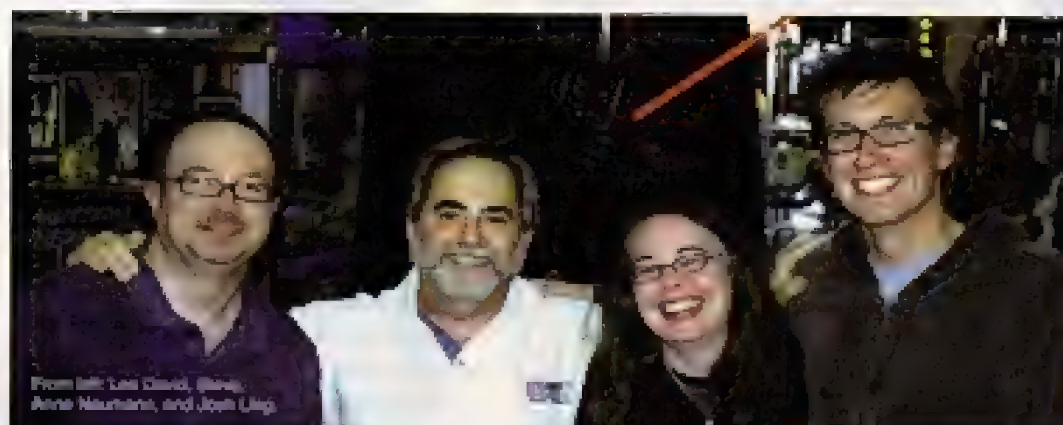
## SCOUTING THE GALAXY

WORDS: STEVE SANSWEET

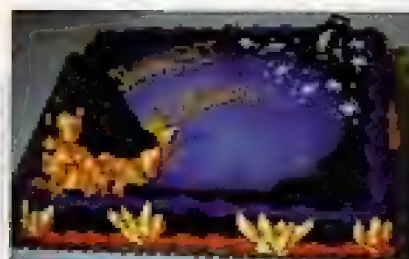
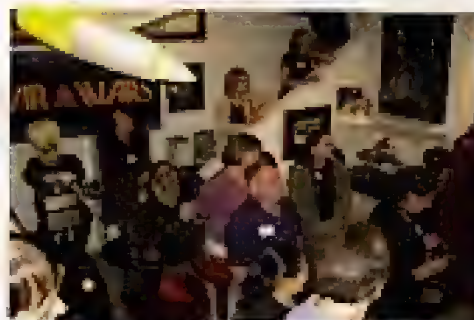
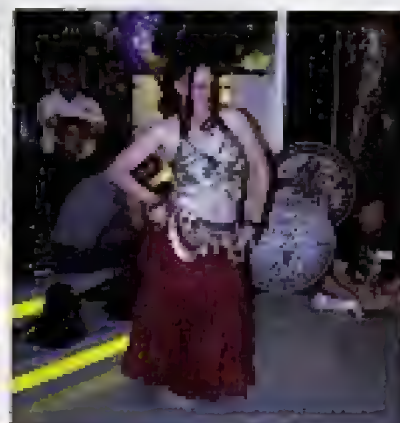


# RANCHO OBI-WAN REUNION TOPS OFF A BUSY YEAR!

CONCERNS ABOUT PRODUCTION SAFETY AND CARGO BAY; WHAT HAPPENED TO MCQUARRIE CONCEPT VADER'S BLASTER?



From left: Les David, Anne Neumann, and Josh Ling.



Since *Star Wars*' 30th anniversary turned into what seemed like one big year-long celebration, it only seemed natural to my friend and assistant Anne Neumann that we have a Rancho Obi-Wan Reunion too. It's been nine years since the Rancho was purchased and—after a bit of remodeling—eight years since my private *Star Wars* museum began to take shape. Why not invite back the people who helped put it all together, she suggested.

So on a Saturday in September, a group of about 30 people gathered at the Rancho for some food, fun, and memories. Chief among them were the three people who had been my

collection managers over the years: Josh Ling, who now lives in San Francisco; Les David, from Winnipeg, Canada; and Anne, who hails from Austin, Texas. There were frequent visitors like Dorian and Anne Jenkins who, among other things, had assembled the first shelf units in what was then a very large empty room; Lisa Stevens and Vic Wertz, who somehow sorted through hundreds of T-shirts; Gus Lopez and Pete Vilmar, both of whom always turned up things I didn't know I had; Mary Franklin, the best leather preserver in the west; and too many more to list from all over the U.S., Canada, and Mexico.

When I'm at a large convention, particularly a *Celebration*, I rarely have much time to "play" with

fellow collectors, so it was especially cool just to be able to chat, exchange tales, pass on news of the latest and greatest finds, and just be myself among part of my extended *Star Wars* family. As I've noted before, it's that intense sense of community that is one of the things that distinguishes *Star Wars* fandom from just about any other. In 2007 that virtual community had a chance to come together in the real world, with a total of nearly 70,000 attendees at *Celebration IV* and *Celebration Europe* and tens of thousands more who stopped by the *Star Wars* pavilion at San Diego Comic-Con International. The reunion was just the cherry on top of the whipped cream on top of a wonderful sundae. There's a lot more to come! ☺



## CARGO BAY CONCERN

I was over at [starwars.com](http://starwars.com) going over my collection, when it hit me: there was nothing new on Cargo Bay. From toys, shirts, books, and games, nothing has been updated in a long time. How much longer will it be before Cargo Bay is updated?

Abayomi Allen, Detroit, MI, USA

You aren't the only one who has noticed that the collector database at the official site is long on promise but short on details. The tiny editorial staff (basically three people) at [starwars.com](http://starwars.com) isn't happy about the situation either. As you may have noticed, the official *Star Wars* site has undergone a major transformation into a much more interactive and user-oriented web site. There have been a great many additions, such as video mash-ups and a constantly updated official blog. All of that takes a tremendous amount of planning, engineering, designing, and writing, and Cargo Bay has not been a top priority because there are other online resources to scout, such as [rebelreun.com](http://rebelreun.com) and the *Star Wars* Collectors Archive ([theswca.com](http://theswca.com)). Still, it's something that is being discussed, and we might see some changes during 2008.

## STAR WARS SAFETY

With the big toy recalls in the news, what do Hasbro and other companies who produce our *Star Wars* collectibles do to make sure we as consumers don't end up with a room of lead-painted toys, since every product seems to be made in China? Is there a third party who inspects the toys before they're shipped?

Daniel Lora, Alta Loma, CA, USA

Product safety has always been a top concern to U.S. companies that sell any kind of goods to the public, and that certainly includes Hasbro and other *Star Wars* licensees. For the last 30 years, the vast majority of *Star Wars* products have been made in Asia with few, if any, problems. There's the famous case of the missile-firing Boba Fett that was never released in 1978/79 because of problems with the toy line of another company, where a small missile led to the choking death of an infant. Kenner Products was quick to react. No company wants a product recall; they result in bad publicity and unexpected, high costs.

In a recent statement, Hasbro's chief executive, Al Verrucchio, had this to say: "At Hasbro, we are proud that our own safety standards meet or exceed all Federal regulations and that we set the highest standards for our own factories as well as our vendors wherever they may be located, including China. To ensure compliance with our high standards, Hasbro requires tests and quality control checks at multiple stages of the manufacturing process. These procedures, which have been in place for many years, have always included—and continue to include—

independent, third-party testing of our products. Specific to the issue of lead paint, paints used on Hasbro products are tested and inspected before application on our products. We tint the same paints during various stages of production, including on finished products as it leaves the production line and before it gets shipped. In an abundance of caution, we are taking additional steps as part of our thorough proprietary safety procedures to confirm that our procedures are being adhered to and that we are doing everything possible to make the safest toys... For example, we have increased the frequency of our product testing. We have also stepped up inspections of all of our products both in our company-owned plants in the United States and Ireland, as well as our vendors in China, and we will continue to make more frequent, unannounced visits."

## BLASTER TEASER

I have recently acquired a *Star Wars* 30th Anniversary Wave 4 McQuarrie Concept Darth Vader (#28) action figure without a blaster. When I went back to the shop I noticed that they were all missing a gun, but on the picture it shows that he is supposed to have one. Does this mean I have collected a rare figure or are all of them missing the blaster?

Simon Dawson, North Yorkshire, U.K.

Well, you're right about one thing, Simon. All of the figures are the same. But something tells me you're admiring the McQuarrie Concept Vader through a piece of plastic; that is, you haven't opened the package. And, as we all know, you have to be wary of Vader because he always has something up his sleeve, or under his cape. And that's where the blaster is.



Photo by  
Dax Gurns,  
[rebelreun.com](http://rebelreun.com)



Photo by Alex Ivanov



under Darth Vader's cape in his holster. If I'm wrong, and you've opened the package and there's no holstered blaster, then it's a simple error and you should try to get it exchanged.

## BOUNTY HUNTER

Due to personal circumstances, I'm looking to sell a few of my collectables. I'm not the kind of guy who looks at his *Star Wars* collection as a retirement investment. I collect because I love the stuff, so it's hard to part with on eBay, especially when I have no idea what I'm going to get. I'll cut to the chase and ask you about two items. One is a low-cost statue made by Applause. It's green and has Bossk, Boba Fett, and Zuckuss. I believe I paid about \$75 for it more than 10 years ago. The other item is a pewter chess set that I purchased over a period of about two years from Danbury Mint. By the time I had the entire set I think I must have paid close to \$900 for it. I understand I'm not going to get what I paid for either of these items, but I'd like to know if this sale could net me any more than \$100 for everything?

Dave Heath, Bullhead City, AZ

We've all been there at one time or another Dave. Sometimes it's because someone offers you a price for something that is so breathtaking, you can't ignore it. Sometimes it's a matter of circumstances: a major life change, a new house, loss of a job—and you need to raise some money quick. I think the Danbury Mint chess set is an amazing piece; I'm not sure how many folks persevered the full two years to complete the collection. Your recollection of the total price is in the right ballpark. For some reason, this set has not held its value. Most owners are loathe to take a huge reduction in price, so most eBay auctions I've seen in the last couple of years have ended in





## SCOUTING THE GALAXY



no sale. But, like anything, if you price it right there will always be a buyer. A full set of Star Wars Attack of the Clones Bounty Hunters statuette is quite a nice piece that sold for \$1,000 worldwide. Still, like the vast majority of Star Wars collectibles, it will be difficult to sell it for what it cost you a little more than a decade ago. One recently was offered in an eBay buy-it-now auction for \$39.

## ALL WRAPPED UP

Like another recent writer, I was short on cash during the run of *Revenge of the Sith*, but bought

some small things here and there. I'm only a kid, so I don't know a whole lot about collecting, but I did get some food wrappers. I have 38 fun-size candy wrappers, four Yoda fruit-snack wrappers, three "Jedi Mix" M&M's wrappers, four out of 38 four Skittles collector wrappers, three paper drinking cups from Burger King and (I'm most proud of these) two R2-D2 French fry holders! Are any of these worth something now?

Mary Beth Vernau, age 13, Irmp, S.C., USA

All collectors are short at least at some time or other. That's when the same ones start piling up for a while and the crazy ones go further into debt. Of course, I fall into the former. (ah, who am I kidding? Anyway, I'd

say you do know something about collecting.

Star Wars food wrappers, when inexpensive, are items most likely to be disposed of. So whatever there may be tens of millions released, only a relatively few survive. I love food wrappers and packaging because to me they show how Star Wars has become part of everyday life all over the world. Some of the most interesting possessions are vintage wrappers and boxes with great art lining all. That said, the wrappers and even your twisted French fry containers will take ages to turn into the "worth" an eBay auction. And I didn't even ask whether those fry holders have any oil stains!

## GONE MISSING

I've been hunting for the Hasbro Republic Gunship. I talked to a neighbor and found out that he had one and said that he would give it to me! I was really pumped, but when I got it, the forward guns, cockpit, and side doors are all missing. Ever since, I've been scouting the galaxy for a place that could sell me chases items. Any suggestions?

Alex Curry, Dallas, TX, USA

First, you need to determine which version of the gunship it is that you have: is it the Episode II Republic Gunship (2002), the Command Gunship (2003), the Episode III Republic Gunship (2005), or the Clone Wars animated Gunship (2006)? There are some subtle—and not so subtle—differences among them. Since it's usually easier to find parts for vintage Star Wars toys than newer ones, you might want to check out some of the unopened, played-with gunships on eBay. You also can look for parts or used gunships at local flea markets, antique malls, or comic and genre shows and conventions. Good luck!

Please send your questions and comments about collectibles to:

[scouting@starwarsinsider.com](mailto:scouting@starwarsinsider.com)  
or email:

[starwarsinsider@earthlink.net](mailto:starwarsinsider@earthlink.net)  
making sure to put  
YOUR CITY AND COUNTRY

in the email along with your full name.  
OR, you may send a written letter to:

Scouting the Galaxy, c/o Star Wars  
Insider, PO Box 1000, San Jose, CA 95131

OR Star Wars Insider, c/o Star Wars  
Insider, PO Box 1000, San Jose, CA 95131

OR Star Wars Insider, c/o Star Wars  
Insider, PO Box 1000, San Jose, CA 95131

Letters won't be answered without both your name and city. Individual replies aren't possible because of time constraints, but we'll answer the questions or proceed to start a new column. Letters are edited for brevity, sense, and length.

Photo by Dan Curtis  
www.starwars.com







INTERNATIONAL



WORDS: GUS LOPEZ



# SWEDISH SPACEBALLS

FROM UNIQUE FILM POSTERS TO RETAIL DISPLAY CARDBOARD STANDEES AND EXCLUSIVE COLLECTOR CARD SERIES, SWEDEN HAS A LOT TO OFFER IN UNIQUE STAR WARS MERCHANDISE



The collector's favorite: the Power of the Force logo.



A play scene of the Millennium Falcon toy.



Kellogg did extensive cereal promotions in Sweden.

**A**lthough *Star Wars* has long been a global phenomenon with multinational licensees distributing products throughout the world, every country also has its own share of unique collectibles. Starting from the early days, Sweden has had its own eclectic mix of licensed items available nowhere else. *Star Wars* was released in Sweden in late 1977 and promoted with a theatrical poster featuring the rather wonderful local version of the title, "STJÄRNBORNAS KRIG." This poster is based on Tom Jung's classic "Style A" artwork of Luke holding his lightsaber overhead with the droids

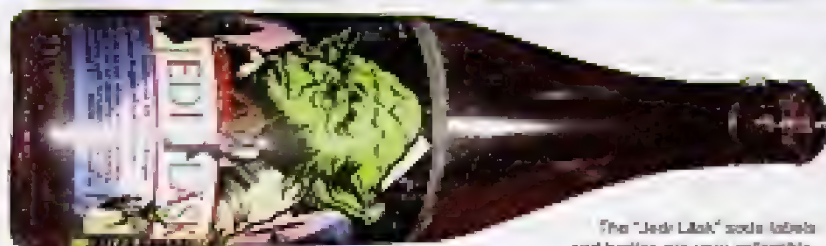
and Princess Leia by his side. However, in Sweden, the Jung artwork was altered to include an adapted screen image of Han Solo and Chewbacca and the addition of numerous X-wings along the top. Conspicuously missing is the large "that's no moon—it's Vader's head" design in the star field. Over the following years, the *Star Wars* film posters available in Sweden would use the same artwork as elsewhere in the world, but continue to use a Swedish version of that film's logo.

The *Star Wars* toy line created by Kenner also made it to Sweden through local firms, including Algia and PlayMix. PlayMix repackaged *Star*

*Wars* toys from other European countries to offer them within Sweden, frequently adding stickers on the boxes and cards, and occasionally changing instruction sheets. Some truly unique vintage toy collectibles from Sweden were the flat cardboard displays used by toy retailers to promote the line. These displays include the *Return of the Jedi* Kenner logo, a large image of the Darth Vader action figure, a play scene of the *Millennium Falcon* toy, and the collector's favorite, the *Power of the Force* logo. These displays are so scarce that only one single example is known to exist for some of them.

Although interest in the Kenner toy line





The "Jedi Lask" soda labels and bottles are very collectible.

## Hemglass



Swedish ice cream popicle boxes, wrappers and flyers feature distinctive Vader artwork.



A 1986 Swedish catalog featuring the Power of the Force line.



The Nelba Star Wars cards, released in Sweden exclusively.



©1986 Nelba Krig.



©1986 Nelba Krig.

dropped off dramatically worldwide in the mid-1980's, foreign affiliates still held extensive promotions for Kenner's Power of the Force line. In 1985, A Swedish Kenner catalog featuring the Power of the Force toy line was distributed to promote the toys from this series. Similar to other catalogs localized for different European markets, this catalog shows the Imperial Shuttle toy on the cover.

The Swedish company, Nelba, released Star Wars cards that were exclusive to Sweden and remain popular with collectors today. Unlike many of the trading cards issued in other countries that were merely translated versions of the Topps

cards, the Nelba cards had a unique style and graphic design based on images and design sketches from the Star Wars films.

As we've explored in previous columns, food products are frequently the greatest source of variety between countries as many food brands are sold by national or regional companies. One of the most notable Swedish food products was the Jedi soda, or "Jedi Lask" in Swedish, sold by Spendrup's. This Jedi soda came with three different colorful labels, Luke & Leia, Yoda, and, to satisfy the evidently thriving demand for Ewok-themed food products, Paploo. Today, collectors look for these rare intact bottles or unapplied

labels. Other food products included Star Wars themed "Star Mint" and "Big Star" ice cream popicles. Collectors hunt down the distinctive Vader artwork found on the boxes, wrappers, and promotional flyers. We are not aware of any existent actual 1980's era Swedish popicles, however. Kellogg's did an extensive cereal promotion in Sweden for Episodes I, II, and III, featuring boxes with character shots from the movies and offering toy premiums similar to those available elsewhere throughout Europe. 🍌

The author wishes to thank Mattias Rendahl for images and information contained in this article.





## SET PIECE

WORDS: CHRIS TRÉVAS &amp; CHRIS REIFF



# MASSASSI TEMPLE THRONE ROOM

HONORING THE HEROES OF THE REBELLION

**T**he Battle of Yavin is over. Our heroes wait in a small antechamber just off the expansive throne room of the ancient Massassi Temple that the Rebel Alliance has made its most recent base of operations. Luke and Han give each other a knowing sideways glance and the doors open revealing thousands of Rebels gathered in an enormous chamber.

This ceremony was filmed over two days, May 13 and 14, 1976, on the H Stage at Shepperton Studios. Only a couple of hundred real life extras at most were present to play the parts of all the Rebel forces. For the expansive wide view their ranks would be multiplied and the set's height extended with a matte painting by artist Harrison Ellenshaw. In tighter shots the same extras were reused on each side of the aisle but rearranged into different groupings. With only around \$3,000 originally budgeted for the creation of the entire Massassi Temple set, the production could not afford the scores of additional extras desired for this scene.

Working within the limited budget, costume designer John Mollo and his crew had to creatively outfit all of the extras with pre-existing costumes. In the crowd we see the familiar orange uniforms of the Rebel pilots as well as the Rebel fleet troopers (the same costumes from the beginning of the movie which had yet to be shot). Several extras were outfitted in big-collared, khaki uniforms of the French Foreign Legion. Various hats, scarves and other details were mixed in to create new looks. Filling out the very back row were a couple of hundred cardboard stand-ups of U.S. Marines found in

boxes at the costume suppliers in London. Their button-up olive-green uniforms weren't very otherworldly so they were kept well hidden.

Luke Skywalker posed another costuming challenge. George Lucas wanted him to have a new outfit rather than keep him in his flight suit or change back to his original clothes. "It was a very last-minute thing, but we concocted an outfit like Han's in different colors," says Mollo. The outfit is so similar, in fact, that the pants Luke wears in this scene are identical in style and detail to those that Han eventually wears in *The Empire Strikes Back* and *Return of the Jedi*. The yellow jacket Luke wears is the same, other than the color, as the one worn by the walrus-faced Mos Eisley denizen Ponda Baba. Luke also carries a blaster holstered at his side much like Han for the first time. The long barreled gun is actually the same exact prop that Leia defends herself with when her ship is boarded by Vader's troops.

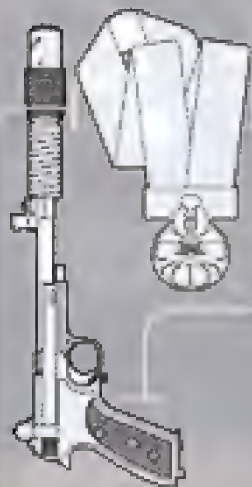
Standing on the Temple steps, Luke and Han beam proudly with smiles as they receive medals of commendation from the Princess. Filming scene #252, the final scene of the film, right in the middle of principal photography was perfect timing. The camaraderie that had grown between the actors over the first few months really shows on their faces.

Of special note, the last day of filming on this set marked a real celebration. May 14, 1976 was George Lucas' 32nd birthday. To mark the day Assistant Director Tony Wayne propped the extras to sing "Happy Birthday" when Lucas came on set. The crowd did sing on Tony's cue, but it was obvious they were a bit confused when some belted out "Happy Birthday, dear Tony."



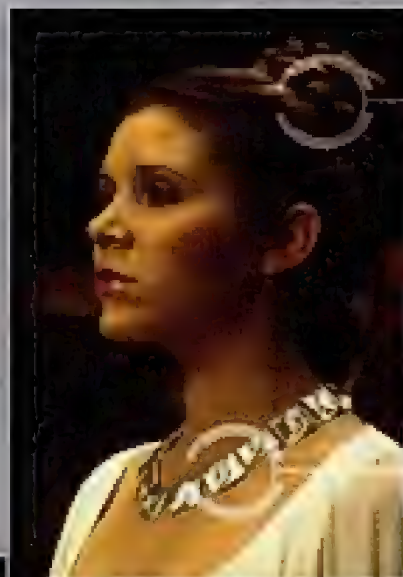
These clean white pilot helmets with tinted visors and blue Rebel symbols only appear in scenes within the Massassi Temple, including the briefing room and hangar. In the cockpit interior shots from the final battle all pilots have their own uniquely decorated and well-worn helmet.





**THE MEDALS**  
The prestigious medals awarded our heroes were simple gold-painted props. George Lucas chose the medals from several designs created by the prop department.

**THE BLASTER**  
Luke's blaster prop is based on a Margolin target pistol from a Soviet arms factory in the 1950s. The barrel was extended with a plumbing piece and coiled electrical cord. In the Expanded Universe this blaster model is designated a Drezarian Defense Conglomerate Defender.



#### PRINCESS LEIA

Carrie Fisher's hairdo in this scene was referred to as the "hot plate special" by cast and crew.

#### JEWELRY

Leia's silver necklace came from Lapponia Jewelry. The design is called Planetariska Oalenna (The Planetary Valleys) and was created by Finnish designer Björn Weckström. When the production purchased the necklace they didn't reveal what the film was about.

#### CHEWBACCA

The only line "spoken" in this entire scene is by Chewbacca. Sound designer Ben Burtt derived his "woof" from the growls of a black bear mixed with other animal vocalizations.



#### HAN SOLO

Han dressed up for the occasion in a fresh pressed shirt with a sharp collar.

#### THE EXTRAS

The extras coming onto the film cold needed to be briefed as to the story. Mark Hamill enthusiastically took it upon himself to relay the tale of how the farm boy, scoundrel, and Princess came to stand before them in these hallowed halls.

#### THE Droids

Besides fixing R2-D2's extensive damage, Rebel engineers had time to repair the dent in C-3PO's head and polish him up.





# PRADALIAN'S

## HOW TO DRAW: AN EWOK

ONLY THE BRAVE ENTER THE FORESTS OF ENDOR, FOR THERE AWAIT THE EWOKS! LEARN HOW TO DRAW THE CRITTERS WHO HELPED DEFEAT THE EMPIRE!

**I**n previous issues, you learned how to draw Queen Amidala, the Emperor, and Max Rebo. This time, grab your paper and pencils and get ready to draw those furry inhabitants known to engage in battle with primitive weapons, the Ewoks. You'll need some drawing paper, erasers, and a pencil. More experienced artists may want to use inks, colored pencils, markers, or paints on illustration board or paper like Bristol Smooth or Vellum (available at any art store). You can either keep things simple by drawing a pencil sketch, or if you're feeling adventurous, you might think of adding a background. Draw with confidence and fill up the whole page with your sketch. Now, let's use those Force draw skills!

### STEP 1

Begin by lightly sketching a stick figure. An Ewok has short, stubby legs, a long torso, and a head that's very wide. Draw simple gesture lines to indicate the head, arms, legs, and torso. You can draw him in any pose you like, or follow along with the pose drawn here.



### STEP 2

Now start thinking about the basic shapes that comprise this furry creature. His body is slightly pear-shaped. Lightly draw cylinder shapes for his arms and legs. Don't draw with too much pressure; draw loose and quick.



### STEP 3

Draw a vertical line and three horizontal lines for his facial features. The top line will be for placement of his eyes, the middle line for his nose, and the bottom line for his mouth. If you're feeling daring, experiment with different expressions. You can also draw his leather hood. Some Ewoks adorn their hoods with feathers and bones. The bottom edge of the hood is a bit jagged.



# CORNER

WORDS & ARTWORK: CYNTHIA CUMMENS



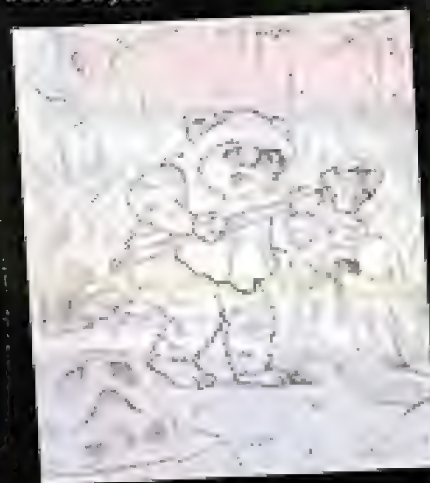
## STEP 4

In this step, start to tighten up your drawing. Are the arms and legs proportionate to that of an Ewok? One easy way to check is to find a photo (in a book or perhaps online) and use it as reference. If there's anything you don't like about your sketch, just erase it and try again!



## STEP 5-7

You can either choose to complete this pencil sketch by shading the figure, as I've done (Step 6). Or, using a lightbox, trace your Ewok onto a larger piece of paper (I recommend 8.5"x11") and add your own background (see Step 7). You can draw the background/pose I've drawn, or draw your own. Perhaps your Ewok is celebrating a victory, or maybe he's building a hut. Maybe he's chatting with R2-D2 or dancing with other Ewoks around a bonfire. Those are just some suggestions. Draw what feels best to do you.



## STEP 8

If you choose to complete your final art in color, don't be afraid to experiment with different kinds of materials first. Marker and pencil are great for Bristol board, but if you want to try acrylic paint, you should transfer this image to canvas or illustration board. Have you tried using various materials together? For example, you can paint with acrylics, and then add colored pencil detail (once the paint has dried, of course!) You can also add ink or marker over a watercolor sketch. There's very little you can't do!



Remember, being an artist requires you to practice. Take your sketchbook wherever you go. Whether you're in the library, the supermarket, the park, the zoo, draw what's around you and draw often! Learning to draw human anatomy will be a necessary skill, so don't be afraid to draw the people you see. And spend time working on your own creations. It's OK to copy what I've drawn. After all, I learned how to draw by copying, but you'll find the work you're most proud of is your own!



# BANTHA TRACKS

VOL. 29

BY THE FANS.  
FOR THE FANS.

## BANTHA TRACKS BEST OF THE YEAR ANNUAL EDITION, 2007

**W**hat a 30th anniversary year it was for Star Wars

fans! Starting with a bang on New Year's Day with the Star Wars Spectacular and George Lucas in the Tournament of Roses Parade, and continuing with Celebration IV, Celebration Europe, and local and national conventions, there was always a place and a reason to celebrate 30 years of the Star Wars Saga, and all that's yet to come.



Above: Photographer Joe McDonald captured the official lineup of the 501st Legion at Star Wars Celebration IV in the Los Angeles Convention Center. Members of the 501st added to the fun and atmosphere, as well as contributed many hours volunteering helping out at the event. Contact Joe through [www.mcdonaldstudio.com](http://www.mcdonaldstudio.com)

**BEST  
COSTUMES**  
WORLDWIDE  
COSTUMING DOMINANCE:  
THE 501ST LEGION

### Bantha Tracks Submission Guidelines:

Any original short, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted become the property of Bantha Tracks. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions will not be returned. Each submission must include the creator's name, age, contact information, date

the work was created, and a statement that the work is original, created by the person exhibiting it, and that the person is a member of the Official Star Wars Fan Club.

Send electronic files to [Devil@tracks.starwars.com](mailto:Devil@tracks.starwars.com), or send your snail mail to Bantha Tracks, c/o Mary Franklin, P.O. Box 27901, San Francisco, CA 94012.





Below: The longest entry in parade history, the *Star Wars* Spectacular, spotlighted floats depicting Ender and Naboo, the world-famous marching band, the Imperial officers, and more than 200 stormtroopers and costumed *Star Wars* characters from all over the world. George Lucas himself was the Grand Marshal for the parade.

## BEST PARADE: TOURNAMENT OF ROSES



Below: R2-D2, the custom-built pink droid created in loving memory of Katie Johnson, daughter of 501st Legion founder Alvin Johnson, appeared at San Diego Comic-Con International both "Interiors" and as a toy. The general action figures were sold by both *StarWarsShop.com* and Naboo, with a \$100,000 contribution going to benefit the Make-A-Wish foundation. Leap from A-Nine Hope pole in the Lucasfilm *Star Wars* Pavilion with KT

## YOUNGEST READER



Below: *Star Wars* attracts fans of all ages, including young Michael "Quinn" Sato.

## BEST NEW DROID



Photo by Richard Belandier



# BEST CELEBRATIONS: CELEBRATION IV & CELEBRATION EUROPE

**Below:** At Star Wars Celebration IV, artist Ian Dowe (left) was drawn to work on the Star Wars-themed Kenner busts, inspired by the artist and noted artist Lawrence Moore. After invited to work on the project, Dowe completed work of art after the show. "I will always treasure it," says Dowe. "I didn't fully comprehend that I owned it until I had the bust in home in my apartment, and now wake up to see the Star Wars' head in my living room every morning."

## BEST LUNCH

**Left (and below):** Or maybe the Best Lunch. It's hard to tell by the expression of this Darth Maul costumer. Photo by Joe McGonigal.

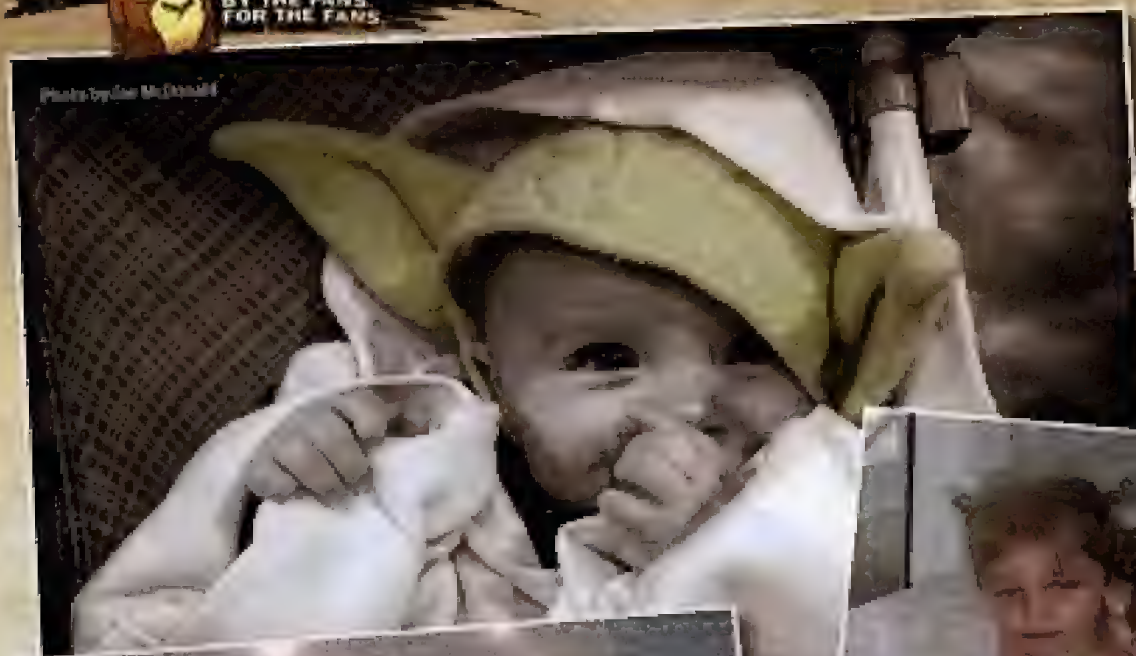
## BEST BUST

## BEST REBEL DREAM

**Above:** Star Wars costumes inspired by the movie *Prisoners of War*, worn by Raquel and LaRita Shindler. The costumes were made for the Comic-Con Masquerade by Doreen. Photo by Kathy Skirmont.



Photo by Joe McInnall



# BEST CELEBRATION GENERATIONS

Kids steeped in Star Wars were  
everywhere at both Celebration IV  
and Celebration Europe



Right: Nothing beats cardboard boxes  
when you're looking to make Imperial  
armor, especially in the case of these  
costumers at the 2007 Dragon\*Con in  
Atlanta, Georgia. One of the many  
wonderful things about the 30 years  
of Star Wars is that the Saga is so  
enriched in our culture we not only  
know exactly who the Whirlpool and Jack  
O'wersted characters are

# BEST OF THE WORST





# INDIANA JONES

WORDS: J.W. RINZLER

## Indy Vault #6

### FROM THE CATACOMBS TO SALLAH'S BALCONY

**A**mong the treasure trove in Lucasfilm's Image Archives are hundreds of black-and-white photos taken during the shooting of *Raiders of the Lost Ark*. Many of these will be featured in the upcoming book *The Complete Making of Indiana Jones* (Del Rey, May 22 2006). But we thought it'd be fun to preview one that will be in the book—the catacomb “occupancy”—and also three that are probably not going to make the cut (we just don't have room!).

Karen Allen filmed her catacomb scenes during the days of July 25, 28, and 29, 1981, on Elstree's Stage 3 and found that even more terrifying than the Well of Souls shoot, where she'd been surrounded by thousands of snakes. Claustrophobia. Not fun. The various ghasts and musty skeletons probably don't enhance the experience (right, below).

The other three photos were taken on September 17 of the same year, but on location in Kairouan, Tunisia. Production had built a terrace adjoining a penthouse apartment, and had removed about 300 television antennas so that this port town would resemble more accurately what is supposed to be Cairo circa 1936. [“Kairouan” actually means “little Cairo” in Arabic].

Here we see Steven Spielberg discussing the script with Omar El-Geis (Sallah), along with the man Ford on and off camera.



Next issue: Tracking Down the Temple of Death!









## COMLINK

THE STAR WARS INSIDER MAILBAG



## LET'S HEAR IT FOR THE FANS!

THIS ISSUE WE HAVE BEEN INUNDATED WITH LETTERS AND EMAILS ABOUT SUBJECTS AS DIVERSE AS A CERTAIN DARK LORD'S NEW JOB AT WOOLWORTHS IN THE U.K. AND WHY STAR WARS NOVELS ARE THE BEST, AS WELL AS AN INTERESTING SUGGESTION FOR NEW FILMS. IT'S ALWAYS GREAT TO HEAR FROM YOU, SO KEEP THOSE LETTERS COMING!

## A FAN'S TALE

I'd like to share some photos and stories of a stellar group of fans. We are all members of a Yahoo Group called The Star Wars Fan Group.

There are currently 97 members with an average of over 600 posts per month. We formed in May 2005 when a large segment of our members came over from an older Star Wars club on Yahoo. That club experienced technical difficulties and we started the new site for a fresh, spam-free beginning.

Many of us have grown to be great friends as often happens when you get this many passionate fans together in one place, even in cyberspace. A handful of us had met up at Celebration III and we decided to try again at Celebration IV. It was a huge success! We had quite a turnout and an awful lot of fun.

Our membership keeps growing and we've already agreed to try to have an even bigger presence at Celebration V! We have overseas membership: one of our members who attended Celebration IV is from Puerto Rico, and another is an American stationed outside the U.S. who made the journey to join in the fun!

Mark Seeley, Pittsburgh, PA

Are you a member of a fan group? Drop us a line and share your stories and photos!

## NAMES FOR FANS!

You recently asked what is the collective name for Star Wars fans. The term I've heard the most is "Warsies," but how about "Jedi Hinds"?  
Jon, Daly City, CA

We think the jury is still out on that one, Jon!



## ANIMATED POSSIBILITIES?

Now that George Lucas is so enthusiastic about making Star Wars shows for television and has spoken about the exciting possibilities they hold, I wonder if he would consider doing Episodes VII-IX as an animated TV series?

Rick Studniarz, by email

It doesn't seem likely, but you never know Rick!



## STAR WARS INSIDER WANTS TO HEAR FROM YOU!

Next issue we're going to enter the dark world of the bounty hunters! Tell us who's your favorite and why! Maybe you think Auria Sing is the coolest, or you might love poor Brivado! Could Boba Fett possibly be a popular choice? Let us know!

## FULLY BOOKED

I always considered myself a pretty average reader of books until the spring of 2002 when I saw *Attack of the Clones* and it became one of my favorite movies of all time. Since I enjoyed the movie so much, I picked up a copy of the book by R.A. Salvatore and began to read it. What's this? Extra story? Scenes I didn't remember from the film? This was too good to be true! I was hooked and now Star Wars books rule my shelves! I have spent the past five years completing my collection, while keeping up with the new releases. The books section each month has become my favorite part of *Star Wars Insider* and Jason Fry's words do more than enough to whet my appetite without spoiling anything crucial. His "100 Easy Lessons of the New Jedi Order" kept me organized throughout that massive series as I read them all after they had been released. I am pleased to say I have just finished reading my 100th Star Wars book (Troy Denning's *Inferno*) and I'm waiting for the next! We all



have our favorite parts of the *Star Wars* universe and while I love many parts of it, I enjoy the books the best. Your coverage of them adds to that enjoyment. Thank you **Brian Cramer**, Big Bear Lake, CA

A most impressive collection there, Brian! Which *Star Wars* books do other readers recommend?

## ONE IN A HUNDRED!

We are looking towards our incredible 100th issue and want to know what you think is the very best single thing about *Star Wars*? It could be a character like **Obi-Wan** or **Mara Jade** or music from a particular scene such as the asteroid chase in *Empire*. It might even be something really leftfield like **Tim-Tin Dwarf** or a particular scene in *Splinter of the Mind's Eye*. Write to the usual address and tell us!



## A TOAST TO VADER?

Has anybody else seen the commercial on British television for **Woolworths**? It features a couple of puppets who have **Darth Vader** making their breakfast for them! One of them looks in a cupboard and, lo and behold, there's a stormtrooper hiding there! Vader then makes toast with his lightsaber and burns it! I like it, but it's a really strange advert and perhaps the weirdest part of the Expanded Universe to date! **Ralph Woods**, by email

We've seen it as well, Ralph. It is weird, and really funny, but Expanded Universe? We're not so sure it's canon! ☹

# BOUNTY HUNTERS



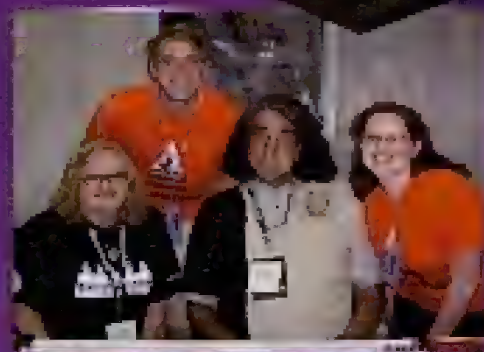
COOPERATING  
**KOTOBUKIYA**



Meet the stars, show the evidence, win the bounty! *Star Wars Insider's* Bounty Hunter section is sponsored by **Kotobukiya**. Each winner will receive a super **Kotobukiya Star Wars** statue, worth about \$100!

## CHUMS WITH CHEWIE!

My wife **Julie** and I had the distinct pleasure of volunteering to help **Peter Mayhew** with his autograph line at **Celebration IV**. Mr. Mayhew and his wife **Angie** are lovely people, and we were impressed with his appreciation of fan-made work. A member of the 501st **Philippines Outpost** presented him with a **Chewie** shirt. He was so impressed that they got his correct size that he even wore it later that day (see picture)! **Celebration IV** was Julie's first convention (my third) and we had a splendid time in LA. I was grateful to be able to share my passion with my wife, and I think she understands us a lot better because of this experience! You should hear her **Wookiee** roar! We would love for you to share this picture of us with the **Mayhews**. **Peter and Julie Purin, Lawrence, KS**



## FACE TO FACE WITH VADER!

I'm not sure if you have any plans to run a **Jedi Academy** within your pages, but if the thought ever became reality I'd like to nominate my son, **James**, to join the first year of **Padawan** learners!

At the age of three he met **Dave Prowse** (see picture) and didn't even flinch at the sight of the stormtroopers who marched him into the signing!

He attended **Celebration Europe** and single-handedly took out stormtroopers, **Darth Maul**, and a snowtrooper with his lightsaber, before retiring to the relative safety of the **Tantive IV**!

In the interests of preserving the galaxy and encouraging fresh **Jedi** to move up through the ranks, I suggest that *Star Wars Insider* rise to the occasion and start auditioning on these pages! **David Hone**, by email

Great idea David, and as young **James** has already faced **Vader**, we think he's now ready for the trials.

Can you guys give me better? Did you approach **Anthony Daniels**? Have you hugged **Harrison Ford**? Or maybe you dined with **Christopher Lee**? We want to see your proof!



IN THE  
NEXT  
ISSUE...

"I have made contact  
with the Rebels and all  
is proceeding as you  
wish, Darth Vader."  
- **Boba Fett**

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"If I was asked to reprise the role of Boba, of  
course I would say 'Yes.' It would be wonderful  
to put the outfit on again and kick some butt!"  
- **Jeremy Bulloch**



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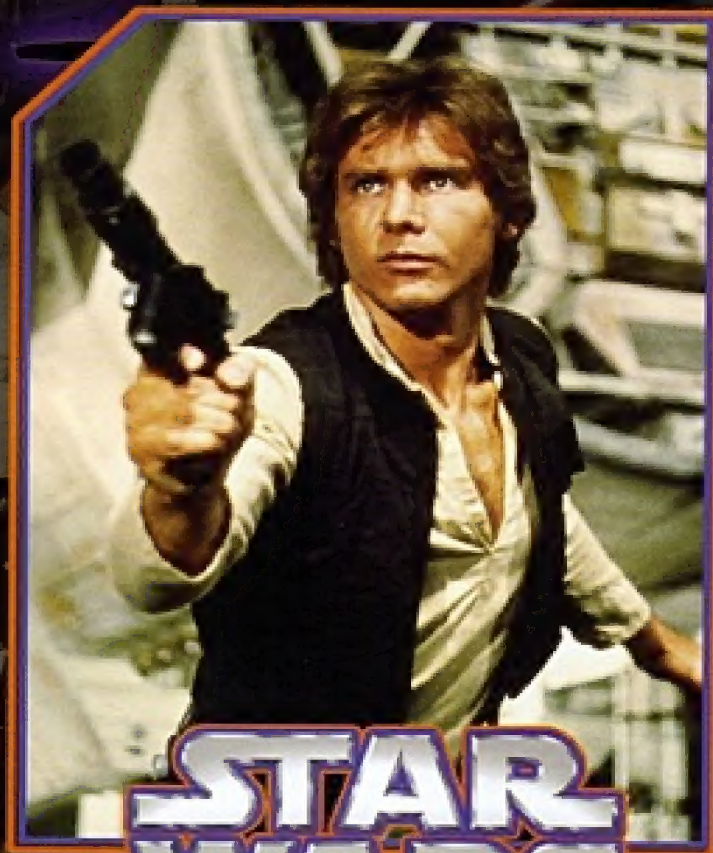
For the London show, fans could snag shirts sporting the standard iconic triangular logo or a "Vader 77" sports jersey, but also some very cool Anglo-centric standouts: A back-in-black R2-D2 tee, a vicious "God Save the Queen" tee, and an underground map of the galaxy backed with six translations of "May the Force Be With You!"

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